

LF Examiner®

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MegaSystems Folds

MegaSystems, Inc., a wholly owned subsidiary of Pacific Title and Art Studio, has ceased all operations of its LF projector manufacturing business and laid off most staff members. Ballantyne of Omaha, Inc., a leading maker of 35mm projection equipment, will take over the manufacturing, sale, and support of the MegaSystems line of 8/70 and combination 35mm and 8/70 projectors. The deal was structured as a two-year trademark and technology licensing agreement; financial terms were not disclosed. Ballantyne had manufactured components of MegaSystems projectors that were then assembled in MegaSystems' Florida plant.

MegaSystems will fulfill all current contracts and parent company Pac Title will honor all existing service and warranty obligations. Pac Title retains the rights to the LF film *Olympic Glory* produced by MegaSystems in 1999.

According to a press release, MegaSystems president Cathy Neifeld will assist Ballantyne in sales and marketing. Other staff members were informed in mid-November that they would be laid off.

(See **BIZ** on page 4)

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Kilimanjaro: Under the Ceiling of the Budget

by Arabella Cecil

"I've never even climbed Ben Nevis!" I protested when David Breashears asked me to produce his next film, *Kilimanjaro: To the Roof of Africa*. (For non-British readers, Ben Nevis is Britain's highest peak, rising to a mighty 4,408 feet and 6 inches. Seriously. We count the inches over here.)

A year later in New York, David and Truett Latimer, executive producer and distributor of the film, persuaded me that this was not an insurmountable issue, and my excuses ran out. And they were right. It wasn't insurmountable — in fact the crew climbed the 19,340-foot (5,861-meter) peak four times — but that created issues of its own.

Whilst making a budget is hard science — all empirical values, real times, and hard currencies — spending one is an advanced art form. When David and I sat down to plan the film, we strove for accuracy. Both of us have been called control freaks, on which I will not comment, although I will concede that our planning process for *Kilimanjaro* was something of a meeting of minds. Detail was everything.

We originally planned two shoots. The first would encompass two climbs of Mount Kilimanjaro over four weeks — one climb with 150 crew members and porters on the mountain to shoot the on-camera trekkers, and the second climb using a smaller crew for POVs, scenic shots, etc. The second shoot would be five weeks of aerials and scenics in the Rift Valley.

One thing we could not protect against was the weather — insurance would have

(See **KILIMANJARO** on page 6)

The Future of 3D

by Gord Harris

What are the realities of the 3D LF world right now, and what is coming up next? I have always liked the mission of Roland Music: "We create the future." It suggests an attitude of responsibility and risk-taking rather than just responding to market demands in a reactive fashion.

While the early growth of the 3D theater network was almost exponential up to 2001, the boom is over, and 3D theater sales have stagnated dramatically. But if you review the box office figures, 3D films have proven consistently popular. Unfortunately, many LF filmmakers today declare that it is impossible to make a return on investment shooting a 3D LF film given the current economic model. So what technology factors might change this?

Stimulating 3D film Production. Many believe that the 3D LF theater network will grow only if we stimulate the production of more and better 3D film product. So how might that best be done? One scenario is the evolution of several *alternatives* to coexist with the present options of shooting in 15/70 or 8/70 film. These should make it faster, cheaper, and easier to make good 3D LF movies. Some solutions are more likely to be used for documentaries, others for dramatic storytelling for fictional films. Let us consider some of the options:

Faster: the 3D30 Camera. In 1998 Marty Mueller of MSM Design designed a single strip 30-perf 3D camera that cap-

(See **FUTURE** on page 9)

Premiering This Month:

The Lion King, Special Edition
See page 15.

Founded 1997 as MaxImage!

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by Marty Shindler

The New Control Environment

Greed, self-dealing, fraud, misrepresentation, inadequate disclosure of essential information to owners and other stake-holders, insider stock trading, significant financial restatements, financial collapse, bankruptcies, investigations by regulatory authorities, management changes, and even jail time. These phrases might form the basis of a Hollywood feature film or two. In fact, films have used many of these characteristics; think *Wall Street*.

These phrases have been much in the news over the past year or so. Think Enron, WorldCom, Global Crossing, Tyco, and Andersen, among others. And while these scandals have been more prevalent in the United States, other countries are facing similar challenges.

Coupled with troubled economies, threats of war, and terrorism, these problems significantly reduced public trust in major corporations and in turn led to the downturn in U.S. stock markets. According to a CNN/USA Today Poll in July, 77% of the public believe that CEO greed and corruption have caused this financial meltdown.

This perception has not been limited to major public corporations but has trickled down to all sorts of organizations, public and private, large and small, for-profit and not-for-profit. It is also not just the dot-coms as some may think. Few organizations have been unaffected. And there may be more corporate misdeeds to be discovered that will play havoc in the marketplace.

To help restore confidence in the markets and to help bolster the faltering economy, Congress passed, and President Bush signed, the Sarbanes-Oxley Act of 2002. Mention of this law has become almost as common in the press as the phrases at the start of this article, and for good reason: implementation of the law has already begun as companies with fiscal

Shindler's Site

years that coincide with the calendar year are audited and their year-end financial reports are published.

I recently spoke with a former business associate who is a partner in one of the major CPA firms. From his point of view, the next few months will be extremely busy as publicly traded companies begin to evaluate their procedures and implement the requirements of the Act.

After our phone call it occurred to me that while the requirements of the Act for publicly traded companies were vital, the same principles could benefit all kinds of organizations.

Let's look at two important sections of the Act, as recently published by PriceWaterhouseCoopers:

Corporate Responsibility

"Requires audit committees to be independent and undertake specified oversight responsibilities.

"Requires CEOs and CFOs to certify quarterly and annual reports to the SEC, including making representations about the effectiveness of specified controls.

"Requires the SEC to issue rules requiring attorneys in certain roles to report violations of securities laws to a company's CEO or chief legal counsel and, if no action is taken, to the audit committee."

Enhanced Financial Disclosures

"Requires companies to provide enhanced disclosures, including a report on the effectiveness of internal controls and procedures for financial reporting (along with external auditor attestation of that report) and disclosures covering off-balance sheet transactions and *pro forma* financial information.

"Requires disclosures regarding code of ethics for senior financial officers and reporting of certain waivers.

"Requires accelerated disclosures by management, directors, and principal stockholders concerning certain transactions involving company securities."

Other than the specific references to SEC rules, reports, and transactions involving company securities, these are business principles that all organizations should strive to ob-

serve.

How can anyone argue that CEOs and CFOs should not be ultimately responsible for the financial control environment and the fair, ethical, and appropriate reporting of the results of operations, regardless of the type of organization? In this day and age, CEO excuses about "not being an accountant" are not acceptable. CEOs and CFOs can and should obtain input from division executives, as the control process works in both directions. However, final responsibility must remain at the top, and top management must set the tone that will trickle down through to all organizational levels.

Similarly, shouldn't private and public not-for-profit institutions have an independent audit committee to oversee the financial conduct of the organization? Many institutions have revenues and assets that rival those of publicly traded companies; they just have different reporting and tax requirements.

And how can anyone with fiduciary responsibility not be interested in controls on expenditures, safeguarding of assets, segregation of duties, effectiveness and efficiency of operations, ethics in business, and so forth? Above all, it is imperative that the control environment be documented in the form of policies and procedures, even though the organization must be able to change them as needed in a dynamic business environment. An added advantage of new procedures should be improved coordination of the management team, as input should come from the whole organization.

Of course, the foregoing is not a complete analysis of the Sarbanes-Oxley Act, but merely my thoughts on how it may be applied.

The path to overhaul has been prepared. Organizations that head down the path should emerge stronger and more effective.

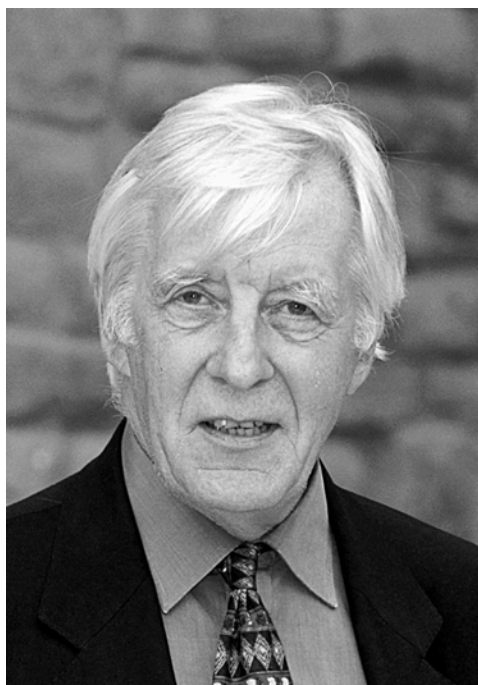
Marty Shindler is CEO of *The Shindler Perspective, Inc.*, an organization specializing in providing a business perspective to creative, technology, and emerging companies. Marty may be reached at Marty@iShindler.com.

In Memoriam: Christopher Parsons, OBE

Natural history filmmaker **Christopher Parsons** died of lung cancer on Nov. 8, 2002. Born in Winchester, England, in 1932, he received a degree in science from the University College of the Southwest in Exeter. In 1955 he joined the **British Broadcasting Corporation**, becoming a founding member of its natural history unit in 1957 and serving as its head from 1979 to 1983. While at the BBC he produced the celebrated *Life on Earth* series with **David Attenborough**. He was awarded the Order of the British Empire in 1982 for his service to broadcasting.

Parsons produced three LF films, *Mountain Gorilla* (1992), *Secret of Life on Earth* (1993), and *Survival Island* (1996).

Larry O'Reilly of the Smithsonian's National Museum of Natural History says



Parsons "was deeply committed to wildlife and environmental preservation, among his many accomplishments. He was a personal friend of mine, and a man of the highest professional and personal standards, with great integrity, strength, and commitment to all that he undertook."

The **National Wildlife Federation's Chris Palmer** adds, "When I first started making wildlife films in the early 1980's, one of the first people I turned to for advice and counsel was Chris Parsons. He was one of those rare human beings to whom everyone turned for wisdom, leadership, and guidance."

Imax Corp. founder **Graeme Ferguson**: "Perhaps Chris Parsons' greatest talent was in eliciting outstanding work from others. It was Chris who sent **David Douglas** to South Georgia (truly one of the ends of

(See **PARSONS** on page 14)

The Mailbox

I wanted to update my comments in "Lost in 3D Space" (LFX October 2002) about the disappointments I often experience with LF films.

I've found, after seeing *Star Wars, Episode II: The IMAX Experience*, that without at least a few of the obligatory "vista, vista, vista" establishing shots, the impact of the format gets lost. Oh, how I longed for one of these lengthy wide-angle grandeur shots to tell me where in the world(s) I was.

—Don MacBain

I was disappointed by your very negative comments about *Blue Magic* in the last issue ("Over 750 Attend GSTA 2002 in Toronto," LFX November 2002), and thought I should address the criticisms you pointed out.

As newcomers to the LF industry, we felt it was important to listen to the critics at GSTA. But it seems to us that only the public can be the final judge of a film, not a critic. That's why we started conducting test screenings in the U.S., as several theater managers recommended.

We were also surprised that in a large group of museum theaters, only a

few talked about the film's conservation message and its support by the United Nations Environmental Program for the protection of coral.

At the end of November we had our first test screening in North America, in an aquarium. I am not allowed to disclose the name of the theater or the full results of that test at this time, but I can mention the most important results:

1. Theater and aquarium staff were surprised by the much brighter image than we had in Toronto. Before the GSTA conference we were not aware that the theater in Toronto uses glasses that reduce light levels by 10% to 15%, so we did not prepare a special lighter print as most other producers did. Next time we will know.

2. The concerns of some people about picture quality (we shot the film entirely in digital video like James Cameron's *Ghosts of the Abyss*) were baseless, as the picture quality was rated "good" to "excellent" by 99% of the public attending the test.

3. Another criticism we heard at GSTA was about the film's lack of color. When people say this, they are usually thinking of underwater movies shot with

(See **MAILBOX** on page 15)

Corrections

On page 8 of the coverage of the GSTA conference in the November issue, we neglected to delete a reference to a table of sponsorship data that had been cut for space reasons. That table and an accompanying article about sponsorship will appear in a future issue.

In the same article I accused MacGillivray Freeman films of breaking the rules for entries in the conference's Films in Progress session. I did this on the basis of the discussions about those rules held in recent meetings of the Production and Technical Committee, of which I have been a member for more than ten years. I was under the impression that the conclusions of these discussions – in short, that a film must actually be shooting to be eligible for the session – had been implemented as requirements for entries.

I have since learned that this is not the case, nor do the entry forms specify any similar restrictions. So even though an MFF staff member was a participant in those discussions and knew the sense of the committee, the company cannot be said to have violated any rules of the GSTA. I apologize for this error.

—James Hyder

THE BIZ

DEALS

(from **BIZ** on page 1)

The company's offices in Philadelphia and plant in St. Augustine, FL, will reportedly close in the next few months.

Since its founding in 1997, MegaSystems had installed 15 8/70 projection systems in five countries, and had announced deals to install four more systems in the next six months.

Hanks to make 3D moon docu

Oscar®-winning actor and producer **Tom Hanks** is developing a 3D LF documentary on the moon and the Apollo program with partner **Gary Goetzman** and **Imax Corporation**.

Magnificent Desolation will be co-directed by **Mark Herzog** and **Mark Cowen**, who received an Emmy nomination for *We Stand Alone Together: The Men of Easy Company*, and will use original 3D material, previously unreleased NASA footage, re-creations, and CGI to convey the sensations experienced by the 12 Apollo astronauts who walked on the moon. The title is the term coined by Apollo 11 astronaut **Buzz Aldrin** to describe his first impression of the moon's surface.

Hanks, the star of *Apollo 13* and the producer, director, and star of the HBO miniseries *From the Earth to the Moon*, is well known as a serious space buff. His company, **Playtone**, will produce the film, which is likely to be released in 2005.

Disney writes off *Treasure Planet*

Disney's *Treasure Planet* opened on 3,200 conventional and 40 LF screens on Nov. 27, earning a disappointing US\$16.6 million in its first five-day weekend. Its competitors, the latest *Harry Potter* and *James Bond* releases, each earned more than twice as much, making 2002 only the second Thanksgiving in a decade that Disney has not had one of the top two films. Observers predict that *Treasure Planet*, which cost more than \$180 million to make and market, won't reach \$100 million in theatrical box office.

The lackluster performance led Disney to take a pretax write-off of \$74 million on

the film and lower its reported net income for the quarter ending Sept. 30 by \$47 million.

Treasure Planet was the first film to be released simultaneously on LF and 35mm screens. But even before its opening Disney had said it would not disclose LF box office separately from the conventional gross, a metric that would have been of great interest to the giant-screen industry. The film will be replaced in LF theaters no later than Christmas Day, when the LF edition of *The Lion King* opens in 65 theaters in North America and a dozen or more overseas.

As this issue went to press, Disney received a consolation prize: *Treasure Planet* is among 17 films eligible for an animation Oscar in 2003. Other contenders include Disney's *Lilo and Stich*, *Spirit: Stallion of the Cimarron*, and *Adam Sandler's Eight Crazy Nights*.

Big Films acquires TVA's LF films

Montreal's **Big Films, Inc.**, has acquired the library of LF titles previously distributed by **TVA International**, as well as its LF marketing officer, **Steven Morris**. The films in question, most of which were produced by the **National Film Board of Canada**, are: *Great North*, *Origins of Life*, *The Mystery of the Maya*, *The First Emperor of China*, *Shinsyu Symphony*, *Transitions*, and *Momentum*.

Big Films produces ridefilms, LF pre-shows, and special effects for LF films, with credits that include *Everest*, *Super Speedway*, and *Epic Journeys*. The company recently acquired three 15/65 cameras (see *Biz*, LFX, May 2002).

Hampton, VA, IMAX renamed

The IMAX® theater at the **Virginia Air and Space Center** in Hampton, VA, as been renamed the **Riverside IMAX Theater** in recognition of a US\$1 million gift from the **Riverside Health System**. The gift will support VASC's educational initiatives and its new "Adventures in Flight" gallery.

Regal, Christie make digital deal

Regal CineMedia Corp., the media subsidiary of **Regal Entertainment Group**, has selected **Christie, Inc.**, to provide digital video projectors, plasma displays, and networking equipment for Regal's Digital Content Network. The network will deliver "short-form entertainment, sports, educational, and other forms of pre-show content" to 375 Regal cinemas in 43 of the top 52 markets in the U.S.

Installations are expected to begin in the first quarter of 2003 and be completed by the end of the year.

More LF DVDs from Slingshot

Slingshot Entertainment has made deals to distribute two more LF films on DVD: *India: Kingdom of the Tiger* and *The Legend of Loch Lomond*. The former, produced by **Primesco Communications**, was released in late November. The latter, produced for the **Loch Lomond Shores** visitor center in Scotland, will be available in the first quarter of 2003.

LEGAL BRIEFS

Newport, KY, IMAX in legal tussle

In late November, the owners of **Newport on the Levee**, a retail complex in Newport, KY, moved to block screenings of *Treasure Planet* at the **US Bank IMAX Theater** located in the center. Attorneys for developer **Steiner & Associates** asked the county circuit court to issue a temporary restraining order against the IMAX theater, saying the booking violated the terms of the center's lease with the AMC multiplex. Reportedly, those terms permitted the AMC theater to stop paying its rent if the IMAX theater shows films in general release. (AMC is showing *Treasure Planet* in 35mm.) **Steiner & Associates** claimed that the loss of AMC's rent could cause Newport on the Levee to default on its loans.

Judge **Leonard Kopowski** denied the request, saying the company did not face "immediate and irreparable injury." AMC has not yet asked for an abatement on the

THE BIZ

PERSONNEL

rent, pending a decision by the court on whether the IMAX screenings violate AMC's lease. A spokesperson for the developer was quoted by local press as saying "if there are damages, we'll go and assess them against IMAX [operator Project Partners.]"

Wilson to leave Euromax

Janet Wilson has announced that early in 2003 she will leave her position as administrator of **Euromax**, the European LF association. Wilson joined Euromax in November 1997.

Wilson tells *LFX* that despite leaving the industry, she expects to attend the fall 2003 conference of the **Giant Screen Theater Association®** in Glasgow, not far from her home in Bradford, England.

Miaoulis to head Boston museum

Ioannis N. Miaoulis has been named

president and director of the Museum of Science in Boston, effective Jan. 1, 2003. He replaces **David Ellis**, who is retiring after 12 years as the head of the museum.

Miaoulis, 41, comes to the museum from Tufts University's School of Engineering, where he has been dean since 1994. Before that he was professor of mechanical engineering at the Boston university, and also earned his bachelors', masters', and doctorate degrees at Tufts. He has published more than 100 research papers and holds two patents.



Ioannis N. Miaoulis

Suomi joins Loeks in Michigan

Dan Suomi has joined **Jack Loeks Theatres** as booth director for the **Celebration! IMAX Theatre** in Grand Rapids, MI. He will be responsible for booth operations, including projector maintenance and supervision of three projectionists.

Suomi comes to Loeks from the **Cine-mark IMAX Theater** in Woodridge, IL, near Chicago, where he was booth manager of the multiplex screens before moving to the LF booth. He was assistant IMAX booth manager for a year and a half in Woodridge before moving to Michigan at the end of October.

Witschey re-elected to head ASTC

In October, **Walter Witschey**, director of the **Science Museum of Virginia** in Richmond, was elected to a second one-year term as president of the **Association of Science Technology Centers**.



Apollo 13 astronaut Jim Lovell, his Hollywood counterpart Tom Hanks, and director Ron Howard attended the Kennedy Space Center's premiere of Apollo 13: The IMAX Experience in November.

Bringing *Kilimanjaro* in Under Budget

(from *KILIMANJARO* on page 1)

cost half of the budget we wanted to protect. Unfortunately, the weather had a major impact on our shooting hours.

Normally, a film crew on the Equator has about three hours of decent light in the morning (5:30 a.m. to 8:30 a.m.) and three hours in the evening (3:30 p.m. to 6:30 p.m.). On a mountain this varies, but is usually less unless you are on the east-facing side of the mountain at dawn and a west-facing slope at sunset. Chances are you'll benefit from one but not the other, but you might benefit from neither if you are camped in a valley.

Kilimanjaro was particularly cruel to us, as the moment that the morning sun hit the skirt of rainforest cladding the lower slopes, mist began to form, obscuring the good light. We were lucky to get a clean hour of shooting on any morning or evening, and this forced us to return five times, four of which included scheduled aerals. And the expeditions expanded, with crew and porter numbers peaking nearer 200 than the 100 originally planned.

Detailed planning was critical on Kilimanjaro, since once we left for the mountain it was going to be extremely difficult to obtain anything we might have forgotten — spare fuses (3A, 5A, 8A, and 13A), extra film stock (5248 and 5279 in 500- or 1000-foot rolls), or a standby strawberry-flavoured button battery. It would have been at least a 48-hour wait, and with production costs running at up to \$25,000 per day, forgetfulness would have been expensive. When we left, that was it.

So using the “A” word — assuming — became a crime in the production office. This attitude, and the horrendous lists we drew up, saved us tens of thousands of dollars.

From a logistical perspective, some of the most important dollars we spent were in scouting the area. As the production was to be placed at the mercy of another entity — the local location manager or “fixer” — I went to Tanzania three months before production started. This was independent of the scouting trip David and writer **Mose Richards** had made for creative purposes.

I had been adamant from the start that our fixers had to be fluent Swahili speakers. Speaking French, Italian, and Spanish, I'd never worked in a country where I didn't speak the language and I was concerned that this could leave the production exposed to external manipulation. I was equally determined that we would pay net prices (i.e. actual expenses) plus a mark-up to the fixer, rather than gross

his firm, **Sokwe**. My scouting trip served a second important purpose. The film industry does not have a spotless reputation for paying its bills, so the meeting was important for Damian too. He would have to ask suppliers to set aside capacity for us: if we didn't appear, or didn't pay, he would be left exposed. Getting to know us gave him the level of trust he needed to take this risk.

The terms we laid out were simple: we would pay Sokwe a daily rate while crew was in Tanzania, and twice that while we were on the mountain, when Sokwe would have a base camp at 10,000 feet (3,000 meters) to supply catered food to the expedition. One moment when I really felt proud of the team's achievements was on the third ascent when David said, at the end of another long day, “You

know, this is some of the best food I've ever eaten on a mountain.” Admittedly, we were rather lower than most mountains he climbs, but still. The boys did their stuff. All services — vehicle hire, hotel rooms, equipment rentals and purchases, the services of local experts, shipping, customs, etc. — were paid in addition, at net prices. At the end of each shoot Sokwe provided us with complete files of photocopied receipts and itemised accounts in Quickbooks, and we would give Sokwe a bonus. As I mentioned, we returned to Africa for five shoots. Damian and Sokwe were critical to the success of each one, and going with net prices, which protected Damian's margin

and ours, saved us more than \$100,000. So, here we'll recap and look at how we maximised our budget.

Assuming anything is expensive. Crew members rarely did it more than once. An example: the sleeping tents were shipped directly from suppliers, and they looked like mountain tents from the outside, but



The author and co-cinematographer Jack Tankard.

prices that include the fixer's mark-up, as the latter gives the fixer an incentive to keep costs as high as possible. Unfortunately net pricing was not acceptable to the fixers LF industry sources had recommended to us, and so we were forced to look elsewhere.

We finally settled on **Damian Bell** and

open them up, and they were safari tents, with fly-netting doors. A local lucky break — the availability of an old para-glider and the fastest tailor in the east — made them mountain-proof in time for the first ascent and avoided an emergency long-distance purchase.

Pay bills immediately. This gave suppliers confidence and gave us extraordinary leeway. When I say “immediately,” I mean it. We’d wire the cash within a week and usually sooner. For example, camera shipments were often finalised with **Imax Corporation** just days before they were due to go to Africa, so I would have Imax’s contracts department fax me an invoice, and we’d wire the money on the spot. We treated suppliers identically, regardless of size, and this created substantial goodwill which ultimately benefited us greatly, in rates, shipping days (rental-free days to ship equipment to the location and to extract it from customs), etc. I’m a banker by training, so I know that it saves a few dollars to pay bills weeks, or even months, after receiving them. And yes, wire transfer fees add up. But they don’t add up to what we saved as a result of being a punctual payer on a production this size, which was tens of thousands of dollars.

Do your homework. For example, is the airline you’re travelling with reliable at the moment? (Remember, management changes). KLM lost over 20 items of baggage for us, and managed a perfect bull’s eye with a production following us into East Africa by losing every single piece of their crew’s personal luggage, and a few key bits of gear too. You can’t replace a pair of worn-in hiking boots overnight, and blisters could finish a climb. If an airline has a bad record, find out about it, arrive early, have agents looking out for your marked bags in the hub airport, and have someone calling about them from your production office all through the

night any time a crew member is travelling. Or your shoot will be delayed. At up to \$25,000 per day.

A thorough scout is critical, as it humanises the film production. You’re no longer “an American film crew” (read: rich Hollywood types), but “a documentary” (i.e. low-budget project) with a hu-



man face. The dollar signs will always flick up under the eyelids, to a degree, but that degree will be inversely proportional to how well your fixers (*et al*) know you.

A good location manager/fixer saved us well into six figures. By introducing our project to the Tanzanian government, our park fees were substantially reduced (five figures); a customs arrangement meant that we paid no duty on the goods we imported (as long as we exported them); and we paid net prices at tour group rates for everything: hotel rooms, vehicles, etc.

A good base of operations. The scouting trip also helped us find a hotel more suited to our needs than our long-distance choice. The hotel we settled on was out of town, in a guarded compound, and had a secure building we used as a “camera room” which we kept, even between shoots, for most of the 15 months of the final schedule. That saved us a great deal of shipping and the cost of a crew member or two, as we didn’t need to pack and unpack as often. (Bear in mind that we were not just a shoot, but an expedition, too.)

Communications are everything. Damian warned me how unreliable they are in

that part of the world and was savvy enough about film to know how crucial communications are and how costly a breakdown would be. So we went for overkill. Relatively costly up front; staggeringly sound investment in the long term.

In our office at the hotel: sat-phone, an independent landline (avoiding expensive hotel calls), cell phone, and HF/VHF radios.

In the vehicles: HF and/or VHF.

On the mountain: shortwave, HF, and VHF radios, three networks of local cell phone, and sat-phone.

At one time or another, every single one of those means of communication was the only one that maintained contact. It is impossible to estimate how much money was *not* spent as a result of having rock-solid com-

munications, but with each shooting hour costing up to \$5,000 you can do the sums. Only once were the communications abused, but we will come to that later.

Safety is critical. David was the master of this. All I can say is, again, do your homework. Incidents of temporary incapacitation, perhaps the most debilitating of which was food poisoning, delayed the third climb by three days. As a result, the hotel kitchens were turned upside down, staff removed, and new working practices implemented. It didn’t happen again. On the mountain we carried oxygen and Gamow bags (portable hyperbaric chambers), gear to ease the evacuation of anyone with a small sprain, and a pharmacopoeia that included altitude sickness treatments and an exhaustive array of antibiotics. Fortunately the Gamow bags and oxygen weren’t needed, but they were a much valued safety net that would have given us three to five extra hours to evacuate anyone with acute mountain sickness.

Shop around. Get three quotes for everything you can, preferably from suppliers that come personally recommended, and

(see **KILIMANJARO** on page 8)

(from **KILIMANJARO** on page 7)

make sure that the contracts hold the supplier to the quotes as much as they hold you. But look at currency arbitrage possibilities, too. We bought all of our film stock in the U.K., and between currency, shipping, and taxes, saved \$40,000. Our shipping was done out of the U.K., as rates were much lower from there. I don't have space to discuss post production, but it's worth noting that almost all aspects of post are particularly open to arbitrage.

Keep the crew small. We chose to keep our core crew as small as possible, and employ them for as long as possible, to minimise the time spent getting people up to speed. I had been on other productions where up to seven people were doing my job, or a part of it, for the few weeks of their respective shoots. Our experience on *Kilimanjaro* was that production staff only became really useful after the first couple of weeks, and didn't get fully up to speed for the best part of four. So even an eight-week hire is a doubtful investment. The day rates we offered were not excessive, but they were not insulting either. And I think it's fair to say that treating everyone equally built loyalty. For example, no one flew club class, which would have cost \$4,000 more per ticket (saving \$200,000 on 50 round-trip tickets), but we paid for an additional prep/travel day and brought everyone out for an extra rest day.

Finally we come to the communications abuse incident. The second ascent was back-to-back with the first, and almost four weeks on the mountain, living in oh-so-cosy-tents, had taken its toll on all of us. On the last morning I left camp at 5:30 a.m., well ahead of the crew, to act as paymaster for our 100-plus porters. We felt it was important to thank them — we couldn't have done it without them — and to ensure that hefty bonuses were meted out appropriately.

Some hours later, my shortwave radio started to crackle as a message descended from the rainforest above. The others had only intended to stop for a couple of

shots, and they were very late. I had started to wonder if they were in trouble.

"Crackle. It's...crackle...it's David... we've got a problem..."

I looked blankly at Damian. And then I started to laugh. You know, after chronic weather, trekkers and crew with mild altitude sickness, a sprained knee, sprained ankles, subsequent evacuations, food poisoning, and mild porter insurrection, you are inclined to think, "What next?" So much for being home and dry.



Climber Nicole Wineland-Thomson in director David Breashears' chair.

"Oh God, there's smoke coming out of the camera....and...Jack's opening it up, and oh God, I've dropped some parts in the mud..." The radio fizzled out.

I said to Damian, "There's no way we'll get the second camera body back up there to catch today's light..."

We started to work out how to get everyone — crew, porters (half of whom had already been dismissed, and were busy drinking their pay) — back in time to shoot in the rainforest the next morning.

"Crackle...We're going to need the number 4 camera...Oh...now there are flames..." David's radio died.

There was just no emotion left. I looked up, feeling blank. At which point I saw David, DP **Jack Tankard**, and the Sherpas rounding the corner into the compound, in convulsions of hysterical laughter.

I was completely confused. And then greatly reassured that all my suspicions about the Americans' extremely simple sense of humour had been correct. Although in truth the joke was probably just David's revenge on me for producing a

director's chair emblazoned with "Our Fearless Leader" at 13,000 feet. I'm sorry, Truett. There was some stuff we never got round to telling you.

We could not have climbed the mountain four times — twice with full cast and crew — and flown three aerial shoots (thank you, **Scott Herring**) if we hadn't been able to make enormous savings on the original budget. And as the final film contains shots from every single ascent and every single aerial foray, if we hadn't found those savings, we wouldn't have the film we do.

I rather regret that I cannot be more candid about the exact numbers involved, but that would risk putting all sorts of suppliers in a tricky spot. We all know how it works. Someone does it once, and as a responsible producer you have to ask "Can't you just do it again, just one more time?"

But I think perhaps more valuable than the names or numbers is the ethos. And it was a happy accident for which

I take no credit: it was discovered through pure trial and error. But having brought a film in substantially under the original budget, despite extremely trying circumstances, I can vouch for its efficacy.

At every stage of the production the single thing that paid in spades was taking the time and energy to build relationships with people so that they felt that they were working *with* us, not *for* us. And when on location, we tried to give a bit back to the local community. These two things not only added immensely to the pleasure of making the film for all of us, but it meant that they all watched our backs, and we didn't have to. And that meant that they watched our budget.

Arabella Cecil was co-producer of Kilimanjaro: To the Roof of Africa. She was an investment analyst for a major international bank before becoming a photojournalist whose photographs have recently been published by National Geographic. She is currently developing a large-format film about mummies with the Maryland Science Center.

Harris on the Future of 3D

(from **FUTURE** on page 1)

tured left- and right-eye images on one strip of film. The camera was intended for shooting 3D in the Space Station for **Toni Myers** and **Graeme Ferguson** of the IMAX Space team.

His brilliant design addresses most of the shortcomings of the earlier 3D rigs and dual strip IMAX 3D cameras. The 3D30 is approximately the same size and weight as a regular 15-perf 2D camera. It uses a normal human interocular spacing of 2.5" and is extremely fast to load by virtue of a pre-formed, drop-on film loop in the one-piece coax magazine. The prototype cameras performed extremely well and reliably in the course of filming *Space Station*. They captured shots in space that would have been simply impossible to get with any other 3D film camera. And as Marty Mueller says, "I think the best bang for the buck is film." The simple, compact 3D30 will make 3D film production on the ground faster and ultimately cheaper in coming years.

On the down side, using the 30-perf camera is not cheaper yet because of the high post-production costs and delays of optically separating the left and right eyes so they can be shown on regular dual-strip 3D projectors. A special optical printer design by MSM is currently on hold due to "chicken and egg" film demand and supply issues. Once this 3D30 printer is finished, costs will come down dramatically, but it will take vision, generosity, imagination, and courage by film producers to do so.

When shooting with the 30-perf camera, film loads last half as long but cost just as much as shooting dual-strip 15/70. But for LF documentary filmmakers like **Toni Myers**, **Greg MacGillivray**, **David Douglas**, **James Neihouse**, and **Bayley Silleck** who insist on the highest possible image quality, this 3D30 camera is a great choice. It opens up possibilities for more involving and exciting 3D films, thanks to its smaller footprint and profile, easier reloads, and ability to be carried by one person. It also fits more existing camera mounts and heads, requires smaller acces-

sories, and lowers shipping costs. It truly makes 3D production faster and easier.

Cheaper: Digital Capture. Another option is to shoot 3D LF movies "digitally," which actually is just the trendy hype name for filming them on videotape, albeit high-definition video. HDCAM tape costs about \$100 for 45 minutes and requires no processing, as compared to tens of thousands of dollars for 15/70 film.

The most commonly used camera is the Sony 24p HDW-F900 camcorder, although Panasonic, Thomson, and others also make high definition video cameras. At present these use 1920 x 1080 pixel CCD's, but compress the image by about 5:1 to record them on tape, reducing the effective luminance resolution to about

**Many LF filmmakers
say it is impossible
to make money
shooting a 3D LF film.**

**What technology factors
might change this?**

1440 horizontal pixels by 1080 lines vertically. Clearly, that is much less than film.

If you have seen *Star Wars: Episode II – Attack of the Clones* projected digitally or in 35mm theaters then you have seen what these cameras are capable of – and not capable of! Soon we should also get to see **James Cameron's** *Ghosts of the Abyss*, which was also shot entirely in 24p. His *Titanic* expertise, big name draw, and passion for the subject bodes well for a wide release with commercial LF operators, who should also benefit from the marketing muscle of Disney behind the distributing and advertising.

You may have also seen some of the limits of HD-to-15/70 conversion in tests shown at recent LFCA and GSTA conferences. After doing some interlaced 2D HD video-to-film conversion tests for **Stephen Low** in early 2000, **Imax Corpora-**

tion agreed to do some joint tests with Sony, Low, and Cameron in May 2000 with the newly available 24p cameras.

We devised three separate 3D shooting rigs: a beamsplitter over-under rig, a side-by-side F900 mount, and a handheld HC10 industrial camera version for Steadicam use. We then shot comparison shots with the conventional dual-strip IMAX 3D Solido camera. The digital material was output on digital film recorders at DKP/70MM, Inc., and compared to the film version.

The results were encouraging. While the resolution was obviously lacking on wide shots, close-ups fared slightly better. The extra depth of field and shadow detail of the video cameras was good enough that Cameron decided to shoot *Ghosts of the Abyss* on HD video. He proceeded to work with Sony and others to produce a special lightweight head for filming. We can all look forward to seeing the 3D results soon!

Filmmakers like **George Lucas** and **James Cameron** are more concerned with compelling stories, great characters, and imaginative images than veracity or ultimate image quality. They prefer to shoot many takes of dramatic scenes that depend heavily on complex human performances and special digital effects. Because Lucas' films are one big digital effects composite, he can afford some compromises in picture quality for the sake of digital control, cost, and convenience.

Lucas helped push Sony and Panavision into creating practical 24-fps HD cameras and lenses for *Star Wars: Episode II*. Shooting HD video saves film stock costs and scanning costs, and allows the director and crew to judge performances on set with 36-inch plasma video monitors. For 3D an added benefit of HD is the extra depth of field. Lucas loves "the malleability, the flexibility of this digital medium in which I can create certain characters, sets, and locations that I can't do any other way."

On the down side, it is impossible to shoot slow motion with 24p cameras, and

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the lenses have to be about 2.5 times as sharp as 35mm lenses. The linear CCD's do not handle overexposed highlights well and this limits dynamic range of contrast in shooting, particularly outside, where the lighting can't be completely controlled. The cameras have many menu settings which if misadjusted can cause problems and inconsistencies. For *Star Wars: Episode II* the effective vertical resolution was only 800 lines, since a 2.40:1 anamorphic widescreen "scope" aspect ratio had to be extracted from the 1.78:1 (16:9) format.

In the future, better sensors, direct-to-disk lossless uncompressed image capture, and Quad HD resolution cameras will improve the resolution, dynamic range, and color look of digital, and give film a real run for its money. At the GSTA conference in Toronto, **Chris Reyna** showed a nice demo of a prototype 4K Olympus/NHK camera with about 8 megapixels, four times higher than current HDTV systems. (See the Olympus web site www.olympus.co.jp/Special/Info/n020522aE.html for more information.)

Other manufacturers are also hard at work at digital cameras that will be a vast improvement over HDTV for LF use. At present these are limited by the huge RAID hard drive systems needed to store the terabytes of information. By comparison, film is still cheaper, more robust and far more compact. But stay tuned...

Smaller: New 3D Film Cameras. One very promising approach is to shoot with smaller-format 3D film cameras and then optically or digitally print to LF film for projection. Filmmaker Stephen Low, stereographer **Sean Phillips**, DP **Bill Reeve**, and others have investigated designs of much smaller 3D cameras based on VistaVision 8 perf 35 film or similar formats. Good 3D work has also been done in 5/70 by pioneers such as **Colin Low** and **Ernie McNabb** of the **National Film Board of Canada** and **Murray Lerner** for **Disney** at EPCOT.

A side benefit of shooting 3D in smaller formats is that smaller, quieter cameras are less disruptive to actors. **Val Kilmer** reportedly asked, "How can you act in front of a chainsaw?" after his first experiences

on *Wings of Courage* with the big 3D LF rigs and dual-strip cameras. The 24p HD cameras and Arri's 765 blimped 5/70 cameras are capable of filming virtually silently.

However, like HD, the cost of scanning, converting, and recording or optically printing smaller formats to LF is still rather expensive today. Nevertheless, the idea of using smaller 3D film cameras is sure to appeal to some, if not all, LF filmmakers. We will see more of this.

CGI Repurposing. An option being tested by Disney, Imax, **Imagica**, and others is to repurpose conventional 2D 35mm films. These films usually cost many times more than typical LF films and hence have major production values. They might be Hollywood feature films with top stars and directors, or animated CGI films like Imax's *Cyberworld*. **nWave Pictures** has also done well by skillfully repurposing ride films and simulator attractions into films like *Encounter in the Third Dimension*.

Digital image processing techniques and algorithms have advanced enough such that quite convincing 3D can also be generated from 2D film or video images. **Samuel Zhou's** DMR™ team at Imax gave a recent example in *Space Station* with the launch shot from inside the shuttle, which was shot in standard NTSC digital video. Other examples, such as a *Super Speedway* test, have been shown at industry conferences.

Imax's DMR technology continues to develop. It is now possible to produce good quality results on 15/70 film from much smaller film frames. For example, *Apollo 13: The IMAX Experience* truly worked (for me at least) as a dramatic story, despite the fact it was originally filmed in 35mm.

Minor deficiencies in LF image quality are not as problematic in truly engaging story films, where you are sucked in emotionally by great acting and a great plot. As the quality and cost of scanning, recording, and rendering improves, sooner or later an entire feature shot in 2D on 35mm or HD will be converted into stereoscopic 3D LF and successfully released in commercial venues. I know that emotions run high in our industry as to whether

repurposing is a good thing, but 2D to 3D conversion is a technology to watch. It certainly has its place for individual shots, if not entire movies.

Smoother: Gyro Mounts. Some 3D LF films require maximum image quality for exterior beauty shots. Destination films typically use low shooting ratios, and the performance consists of getting the camera movement correct. Prime examples are aerials from airplanes or helicopters flying through a nature scene. Several LF visionaries are improving aerial mounts and gyro stabilization for cameras.

In the 3D world, **Ernie McNabb** of **Kinomax** is improving the performance, size, and weight of the only gyroscopically stabilized and remotely steered 3D 15/70 camera system. For 2D films, stabilized rigs such as SpaceCam by **Ron Goodman** and the GyroPro from **John Borden** at **Peace River Studios** give spectacularly smooth and graceful shots.

Ultimately footage shot with these systems might be converted to 3D with the digital processes mentioned above, or the devices may be adapted to the 3D30 or other smaller film or digital cameras.

Shaping the Future: 3D Lives! Pioneering filmmakers who believe in "technology push" more than "market pull" are shaping the future of 3D today. Stephen Low has said, "We are, quite simply, a 3D animal, and I believe that is instinctively how we wish to view the world. I have to laugh when people call 3D a gimmick. It's *flat screen cinema* that's the gimmick!"

His father, **Colin Low**, on seeing *Tiger Child*, the first IMAX film, reportedly said, "Its flatness is overwhelming...such a big screen needs to be 3D for sure."

Marty Mueller says that what is needed for the future of 3D LF is "Bravery, imagination, a little craziness even." In Stephen Low's words, "We are at the very beginning of this revolution. There is hope for 3D just around the corner!"

Gord Harris is a 3D and LF technology consultant with 25 years experience in 15/70 film and digital technology. He has worked on numerous 3D cameras and LF films. Visit www.gord.com for details.

The Yankees Are Coming...or are they?

Another in a series of stories from the history of the LF industry by veteran Peter Crane

by Peter Crane

With apologies to Joe Friday and the *Dragnet* television series, the story you are about to read is *almost* true, only the names have been changed to protect the innocent...and the guilty.

The time: the summer of 1972. The world's first permanent IMAX theater was beginning its second year as the leading attraction in Toronto's **Ontario Place**. Across the border, **Walt Disney World** was setting attendance records and major seasonal theme parks were emerging in Tennessee, Missouri, Texas, and elsewhere. And in Sandusky, OH, and Haines City, FL, **Cedar Point** and **Circus World** (respectively) were in the process of opening the first giant-screen theaters in U.S. theme parks.

I was completing a one-year consulting assignment with the Kings Island theme park, located about 20 miles north of Cincinnati. (It is now owned by Paramount.) The park had opened in May 1972, and was establishing itself as a major competitor to Cedar Point, 200 miles to the north, then the largest and most popular attraction in mid-America. At Kings Island we were already in advanced planning for the 1973 season, trying to find a major attraction which would upstage our rivals.

Earlier in the year, I had promoted the idea of an IMAX theater. Unfortunately, we learned that Cedar Point had already signed a contract with **Imax Corporation** for an 800-seat theater, and had been given long-term exclusivity covering the Cincinnati area. This is why Kings Island never got an IMAX.

One morning at 7:00, my phone rang. A brusque woman identified herself as representing a company planning to build a multimillion-dollar attraction in the New York City area. Their president, who I'll call "G.F.," would be coming to Kings Island in two days and wanted to meet me. But first, she added, I would have to verify the following information about my background. Her questions were bizarre to say the least:

1. Had I been born in New Jersey?
2. Had my recently deceased father been a member of the New Jersey Bar Association?
3. Were my mother's parents born in Ireland?
4. Was I a graduate of Rutgers University?
5. Had I worked in the New York City area between 1963 and 1967?
6. Had I worked with the Disney organization between 1969 and 1971?
7. Was I familiar with the large screen motion picture system now being used in Toronto, Canada?



The author circa 1972.

Plus numerous other questions which revealed that these people probably knew more about me than I knew myself

My affirmative answers to this interrogation apparently satisfied the lady, for she ended our conversation with, "Our president, Mr. F., will meet you at the base of the Kings Island Eiffel Tower at noon on Wednesday. Good day."

Identifying G.F. at the Kings Island's 1/3 replica of the famous Paris landmark was not difficult. On a typical hot and

humid Ohio summer day, almost all park visitors dressed for comfort — shorts, T-shirts, and occasionally less. The Kings Island staff were obvious in their long-sleeve white shirts and dark gray slacks or skirts.

And then there was G.F., dressed in a hand-tailored double-breasted dark green suit, highly shined black wingtip shoes, and a brilliant green silk tie. Not more than 5 feet, 8 inches tall, he nevertheless stood out amid the mobs waiting for a 300-foot elevator ride to look over southern Ohio's farmlands. With him was Mrs. F., whose gorgeous wardrobe was definitely Fifth Avenue, including a liberal quantity of Tiffany (or better) diamonds and other jewelry.

G.F. began our conversation with, "I want you to join our team. We are planning an attraction for the New York area which will dwarf Disneyland and Disney World combined. I've been briefed concerning your background and qualifications, so there's no need to get into that. I would like you to attend a series of meetings in New York City beginning two weeks from tomorrow. A first-class round-trip plane ticket, hotel reservation, and information concerning the meetings' schedule will be sent to your office within five days by registered mail. You will be paid at your daily consulting rate plus out-of-pocket expenses. Will you be there?"

Realizing he was a man of few words, I merely answered, "Yes."

"Good," he replied, shaking my hand. And away he went, leaving me to wonder whether he was for real, or possibly just a street entertainer created by the Kings Island Entertainment Group as a practical joke on the hot-shot consultant from California.

My uncertainty about G.F.'s legitimacy disappeared in exactly five days. The registered letter arrived and, as promised, it included a first-class ticket to Newark, a \$500 advance on my fee, a brief description of where and when I would be attending meetings, and a confirmation of a

(see **YANKEES** on page 12)

(from *YANKEES* on page 11)

room for two nights in the New York Athletic Club. Nothing more, except a note stating that additional information would be given to me upon checking in at the Athletic Club.

Private clubs are a way of life for business people visiting, living, or working in Manhattan. Ivy League universities, professional associations, and other organizations own or operate buildings which offer their members quality dining, meeting rooms, and other services. Some of the clubs provide overnight housing for commuting members working late in the city and for out-of-town members staying overnight in the city. The New York Athletic Club was one of these, plus it had a complete health club, including a 50-meter swimming pool.

However, its overnight "hotel" rooms were spartan at best. Small single-bedded cells, with only bare-bones amenities. Satisfactory, I surmised, for the commuter who missed the last train to Connecticut, but hardly the Waldorf Astoria. As promised, an envelope with information about the location and agendas of the first two meetings was handed to me when I checked in.

Consultants are occasionally asked to attend meetings in unusual locations and at odd times. However, G.F.'s selection of both was highly unusual, to say the least.

Meeting Schedule — Project NJX

Meeting #1

Date: Tuesday, August —, 1972
Time: 11:30 p.m.
Location: Far end of main floor bar in the "21" restaurant, W. 52nd Street
Dress: Business attire

Meeting #2

Date: Wednesday, August —, 1972
Time: 11:30 a.m.
Location: Salon B, adjacent to the swimming pool at the New York Athletic Club
Dress: Not required

The selection of the "21" restaurant came as a surprise, but it meant that I would be in familiar territory. Several years earlier, having just moved to New York, I embarked on a walking tour, ex-

ploring some of the city's famous watering holes. "21" was high on my list, so it seemed appropriate to go there for at least a drink and to check the joint out.

To my surprise, the doorman recognized me. It turned out that he and I had played basketball on opposing teams in Wisconsin many years earlier. "Chuck" became one of my best, and most useful, friends in New York. By 1972 it had been several years since I had last seen Chuck, but if he were still at "21," perhaps he could enlighten me about G.F. and his group.

So a few hours before my scheduled meeting, I went to "21" to find out. Chuck was not only still there but had moved up the ladder, from outside greeter to inside greeter/bouncer to custodian of the former speakeasy's famous wine cellar, where hundreds of bottles of priceless vintage wines were stored, including private caches of international celebrities.

After a quick embrace and an exchange of Wisconsin beer and cheese jokes, I asked what he might know about G.F.. His expression changed from smiling to one of almost astonishment.

"You don't mean *the* G.F., head of that weird group of Jersey characters we jokingly call the Meadowlands Mafia? What in the world does he want you to do?"

I quickly explained what little I knew. Chuck's reply was brief and in a whisper. "Watch out! These guys are trying to out-Disney Disney, and turn the garbage dumps of Secaucus into a combination Tivoli, Shangri-la, and world sports complex. The big mystery is where the money is coming from...you can bet it's not coming from any New Yorkers. And what's more, they hadn't better mess around with the Yankees! My advice is, check 'em out carefully, and by all means get your money up front. But for God's sakes don't ever mention what I just said to anyone!"

And so on Tuesday evening, with these words of warning fresh in my mind, I slid onto a stool at the end of the "21" bar and awaited the Cinderella's hour's approach. I was not disappointed. At 11:28 the entourage arrived: G.F. leading a group of five, four dressed *à la* Madison Avenue, and the fifth dressed like Central Casting's concept of "a working architect,"

complete with two tubes of blueprints.

Introductions were brief, drinks were ordered, and we retired to a private dining room, set up for a meeting with pretzels, cigarettes, and a huge box of cigars. (Remember, this was the 1970's, when everyone either smoked or inhaled second-hand smoke without complaint.)

G.F. opened the meeting by introducing me. He gave a description of my credentials that was exaggerated but roughly accurate, and then asked me to read and sign a two-page non-disclosure and confidentiality agreement which prohibited virtually any discussion of the project, even in my prayers or dreams.

Next, G.F. introduced the architect, "P.L.", who led us into an adjacent room where blueprints were spread out on a table and several renderings were positioned on the back wall, each covered with brown paper. For the next 30 minutes, P.L. presented the latest master plan for project "NJX." The overall layout was similar to early concepts for Walt Disney World in Florida: a huge theme park, three hotels, two golf courses, and a sports complex containing two 70,000-plus-seat stadiums: one for baseball and the other for football and World Cup soccer.

Centrally located amid the major attractions was a 1,500-seat combination IMAX theater and performing arts center. The cinema screen's dimensions were approximately 80 feet by 120 feet (24 meters by 36 meters), larger than any IMAX screen ever built, before or since.

Following a walk-through description of the blueprints, P.L. unveiled the renderings one by one, and with each gave a brief description of its design theme, followed by a reference to its location on the master plan. Architectural renderings have a more or less standard appearance, but these were aesthetically far superior to the norm. They gave me the impression that they had been drawn by former or current members of Disney's Imagineering group. (This was almost common practice in those days. Theme parks in Florida, Ohio, and Australia had been designed with concepts rooted in Disney's creative incubator.)

Of particular interest was the rendering of the IMAX theater: a blend of the On-

tario Place venue in Toronto and drawings I had seen of what ultimately became AT&T's Cinesphere in Disney's EPCOT Center.

The shock of the evening came after P.L.'s description of the theater. G.F. interrupted him, saying, "Mr. Crane here, in addition to his other assignments, will provide us with a complete feasibility analysis for this venue including development costs, attendance estimates, and revenue forecasts. He'll give us a preliminary report on this during our meeting tomorrow at the Athletic Club." Throughout my business career, I've always believed that when you're faced with a situation for which you're totally unprepared...*smile*. I smiled and what I said after smiling I have long since forgotten.

Following P.L.'s presentation, more drinks were served and a less formal atmosphere prevailed. Two members of the group cornered me, asking if by any chance I was a relative of one of New Jersey's highest elected officials, who they stated, was the key to obtaining millions of state funds for their project. While my name was the same as this official, my Crane family was from southern New Jersey and was not related to the official. I finished my drink and, pleading jet lag, headed back to my cell-like quarters at the Athletic Club.

The following morning I decided it was a good time to check out the club's swimming pool. Grabbing my swim trunks and a towel, I proceeded to the pool area only to be greeted by one more revelation: the wearing of swimming trunks in the club's pool was *strictly prohibited*. This rule dated back to the 1890s, when men's bathing suits were made of wool and pool chemicals were capable of bleeding the dyes, creating a rainbow effect in the water. The bottom line was that if I was going to swim, and later meet poolside with G.F. and his group, it would be in my birthday suit! The idea was not an attractive one.

Returning to my room, however, I was greeted with good news. A note under my door informed me that the meeting location had been changed from poolside to "Salon B." In other words, clothes would be worn by all.

Describing IMAX to one who has never

experienced it is often said to be like describing an elephant to a blind person. No one in the group, including G.F., had ever been in an IMAX theater, and my description was met with an atmosphere of disbelief. I completed my presentation with an urgent plea for all present to visit Ontario Place. Further, I suggested a meeting in Toronto at which I would present my complete report.

G.F. then took over, and dropped the major bombshell of the day. He unveiled a huge rendering of a beautiful stadium with the title, "Future Home of the New

**G.F. then dropped
the major bombshell
of the day.**

**He unveiled
a huge rendering
of a beautiful stadium
with the title**

**"Future Home of the
New York Yankees."**

York Yankees." While the others applauded enthusiastically (high fives had not yet been invented), I was in awe. Remembering Chuck's comments, all I could think was, "No one will ever let the Yankees move out of Yankee Stadium, and never, ever, will they play in New Jersey." Nevertheless, I applauded dutifully, endured the rest of the meeting, and prepared to leave New York and create a financial fantasy for the "Big Swamp Cinema."

My next step was to contact Chuck and try to learn what he may have heard about this unbelievable project. Unfortunately, he had just started a month's vacation in Europe, so by the time I reached him, I was well into the process of preparing the feasibility documents for the IMAX theater. Our phone conversation was memorable. According to Chuck, several members of the group had been subpoenaed to ap-

pear in a New Jersey court, relative to possible charges of embezzlement. Their "office" at the "21" no longer existed and none of the group had been around for several weeks. He concluded with "Did you get paid?"

What happened next is another story. But to answer the obvious questions...

Did I get paid?

Partially, but only after personally waiting for six hours in an obscure office on 6th Ave. while reams of documents were being boxed, probably for disposal (shredding was not common practice in those days).

Did Yankee Stadium and the Yankees ever move to New Jersey?

Absolutely not! The powers behind New York's darlings made sure of that, although by what means, I'll never know.

Did the complex ever get built?

Of course, and today, the Meadowlands functions successfully as a multi-faceted sports complex.

What about the IMAX theater and theme park?

The IMAX theater, theme park, hotels, and other entertainment venues went down the tubes when it became clear that the Yankees were *not* coming to the swamps. A major theme park in Jackson, NJ, less than an hour's drive from New York, was in advanced planning, and was a major deterrent to considering a similar attraction for the Meadowlands. Imax was already pushing for a theater at the Jackson park, which became Six Flags Great Adventure, but never succeeded.

What happened to G.F. and his buddies?

Their fate is a matter of public record. The guilty have long ago paid their debts to society.

Peter Crane has been active in the LF industry for more than 30 years. After working with Francis Thompson during the 1964-'65 World's Fair in New York, he worked for Disney's W.E.D. Enterprises for three years. In 1971 he founded Peter Crane Associates, which has been directly or indirectly involved with the development of more than 50 IMAX and special format theaters. Peter can be reached at mike4film@aol.com or by fax at 949-498-5518.

(from **PARSONS** on page 3)

the earth) to film *Survival Island* and it was Chris who gave David and **Di Roberts** the impetus to make the landmark *Fires of Kuwait*.

"When I was looking for a director for *Into the Deep*, of course I turned to Chris for advice, and he sent me to **Howard Hall**, for which I will be eternally grateful. Howard and David [Douglas] are now among the medium's most accomplished filmmakers.

"Chris Parsons was one of the greatest educators of our time. He explored a number of new media, including television, IMAX, world's fairs, and theme parks, to open the eyes of tens of millions of people to the world around them."

David Douglas: "His enthusiasm was infectious. His talents were extensive. His integrity and modesty raised the standards of every person he came in contact with. I still remember a wide-eyed young biologist's first introduction to Chris as we scouted for a new film project: 'You're the reason I went to university; your films that is.' It was familiar territory for Chris, as he led a life that brought inspiration to everyone around him. I sat with him at his home a few weeks before he died, recording the story for a film that we planned to make together. On his deathbed, and still making plans for new initiatives to support the natural world. 'The next thirty years are critical,' he said. 'If we can just get through the next thirty years with enough natural diversity, well, we might just squeak through.'"

Diane Roberts: "As a child growing up in Wales I had always been a huge fan of David Attenborough's BBC TV shows. I never thought in a thousand years that I would end up not only working as part of a team advised by Sir David, but working on giant-screen natural history films.

"Our first project was the huge task of taking an IMAX team to 57 locations around the world to make *Secret of Life on Earth*. During this first year we also made the Academy Award-nominated *Fires of Kuwait*. It was the foresight of Chris Parsons that sent the IMAX team to Kuwait to capture the devastating environmental pollution that was an aftermath of the Gulf War.

"Chris Parsons was the most talented, kind, compassionate, intelligent man that I have ever worked with. He was also a very talented musician. When we worked late at the production office we were sometimes entertained by the wonderful sound of Chris and a friend playing duets on the two pianos in the cutting room."

Gord Harris: I first met Chris Parsons through his visits to the Imax camera department. I was always fond of his pleasant, quiet, gentleman-like manner and was inevitably impressed with his passion and creative ideas for communicating his vision of conservation via LF film. But most of all, I remember Chris for how well he nourished and developed LF filmmakers like **Peter Parks**, **Bill Reeve**, David Douglas, and Di Roberts, and many others, on wonderful nature films like *Survival Island* and *Secret of Life on Earth*. He brought the best out of everybody, and had endless

patience with all the camera challenges that come with LF wildlife filmmaking in difficult locations. Thank you, Chris, for teaching so many of us the need for conservation, and the amazing diversity of our planet. I hope the view is good for you up there...

Jonathan Barker: "Chris possessed a deep understanding of the natural world, and an infectious passion to communicate this to others. Combined with his intelligence, human warmth, and relentless energy, it is no surprise he was able to accomplish so much in his career. The large-format industry has lost a great colleague and leader, and all of us who worked with him have lost a great friend. But in these circumstances, Chris would pause, pay his respects in just the right way, and then get on with it."

Parsons is survived by his wife, Liz, and children, Debbie, Della, and Laurence.

New and Future Theaters

Readers are advised that not all future theaters listed here are certain to be built..

City	Organization	Country	Mfr.	Format	2D/3D	Open
Lehi	North American Museum of Ancient Life	USA	CDC	1570	3D	10/22/02
Gandhinagar GSC	Gujarat Science City	INDIA	IMAX	1570	3D	10/23/02
Bratislava	Orange IMAX Bratislava	SLOVAK REP	IMAX	1570	2D	10/29/02
Singapore GV	Golden Village Grand	SINGAPORE	IMAX	1570	3D	11/02
Tel Aviv NL	New Lineo Cinemax	ISRAEL	MEGA	870	2D	11/26/02
Dalian	Dalian Peace Plaza Co., Ltd.	CHINA	IWRK	870	2D	12/02
Memphis Mal	Malco LF Theater Memphis	USA	KINO	870	2D	12/02
New Delhi	New Delhi IMAX Dome Theater	INDIA	IMAX	1570	2D	12/02
Denver CM Reg	UA Theatre Colorado Mills	USA	SPI	870	2D	12/25/02
Melbourne ACMI	Australian Centre for the Moving Image	AUSTRALIA	KINO	870	2D	12/26/02
Moscow	Moscow IMAX Theater	RUSSIA	IMAX	1570	3D	1/03
Killeen	Central Texas College	USA	MEGA	870	2D	2/3/03
Charleston WV	Clay Center	USA	MEGA	870	2D/PL	3/03
Kenner	Daily Living Science Center	USA	MEGA	870	2D	3/03
Prague IT	I.T. IMAX Theater Prague	CZECH REP	IMAX	1570	3D	3/03
Salt Lake City CP	Sheila M. Clark Planetarium	USA	IMAX	1570	3D/SR	3/03
Tallahassee	Challenger Learning Center	USA	IMAX	1570	2D	3/03
Baton Rouge	Louisiana Arts and Science Museum	USA	MEGA	870	2D/PL	4/03
Hilton Head	Butterfly Kingdom	USA	IMAX	1570	3D	4/03
Hyderabad	IMAX Theatre Hyderabad	INDIA	IMAX	1570	3D	4/03
Athens	Eugenides Athens Iwerks Theater	GREECE	IWRK	1570	2D	10/03
Kuala Lumpur BTS	Berjaya Times Square IMAX Theater	MALAYSIA	IMAX	1570	3D	10/03
Dulles	Udvar-Hazy Center	USA	IMAX	1570	3D	12/16/03
Al Khobar	IMAX Theater Al Khobar	SAUDI ARABIA	IMAX	1570	3D	2003
Athens IT	I.T. IMAX Theater Athens	GREECE	IMAX	1570	3D	2003
Atlantic City	Tropicana Casino And Resort	USA	IMAX	1570	3D	2003
Beirut	Solidere IMAX Theater Beirut	LEBANON	IMAX	1570	2D	2003
Bethlehem	Discovery Center of Science and Tech.	USA	unk	unk	2D	2003
Budapest IT	I.T. IMAX Theater Budapest	HUNGARY	IMAX	1570	3D	2003
Cairo	Cairo IMAX Theater	EGYPT	IMAX	1570	3D	2003
Eilat Epic	Epic IMAX Theater Eilat	ISRAEL	IMAX	1570	3D	2003
Guayaquil	Malecon 2000 Foundation	ECUADOR	IMAX	1570	2D	2003
Harbin	Heilongjiang Science Technology Mus.	CHINA	IMAX	1570	2D	2003
Holon	Epic IMAX Theater Holon	ISRAEL	IMAX	1570	3D	2003
Istanbul	Transturk IMAX Theater Istanbul	TURKEY	IMAX	1570	3D	2003
Jerusalem Epic	Epic IMAX Theater Jerusalem	ISRAEL	IMAX	1570	3D	2003
Las Vegas Bre	Brenden Theatres Las Vegas 14	USA	IMAX	1570	3D	2003
Milan Med	Medusa IMAX Theater Milan	ITALY	IMAX	1570	3D	2003
Pusan SC	Pusan Space Camp	SOUTH KOREA	IMAX	1570	2D	2003
Quito	Universidad San Francisco De Quito	ECUADOR	IMAX	1570	3D	2003
Rome Med	Medusa IMAX Theater Rome	ITALY	IMAX	1570	3D	2003
Rome Trevi	Trevi Fountain Theater	ITALY	IWRK	870	2D	2003
San Juan IMAX	IMAX Theatre San Juan	USA	IMAX	1570	3D	2003
Santiago	Megascreeen IMAX Theatre Santiago	CHILE	IMAX	1570	3D	2003
Shanghai PC	Peace Cinema	CHINA	IMAX	1570	2D	2003
Sofia IT	I.T. IMAX Theater Sofia	BULGARIA	IMAX	1570	3D	2003
Taranto	Real Service IMAX Theater Taranto	ITALY	IMAX	1570	3D	2003
Tel Aviv Epic	Epic IMAX Theater Tel Aviv	ISRAEL	IMAX	1570	3D	2003
Tenerife IMAX	Exmax IMAX Theater Tenerife	SPAIN	IMAX	1570	3D	2003

Premiering This Month

The Lion King

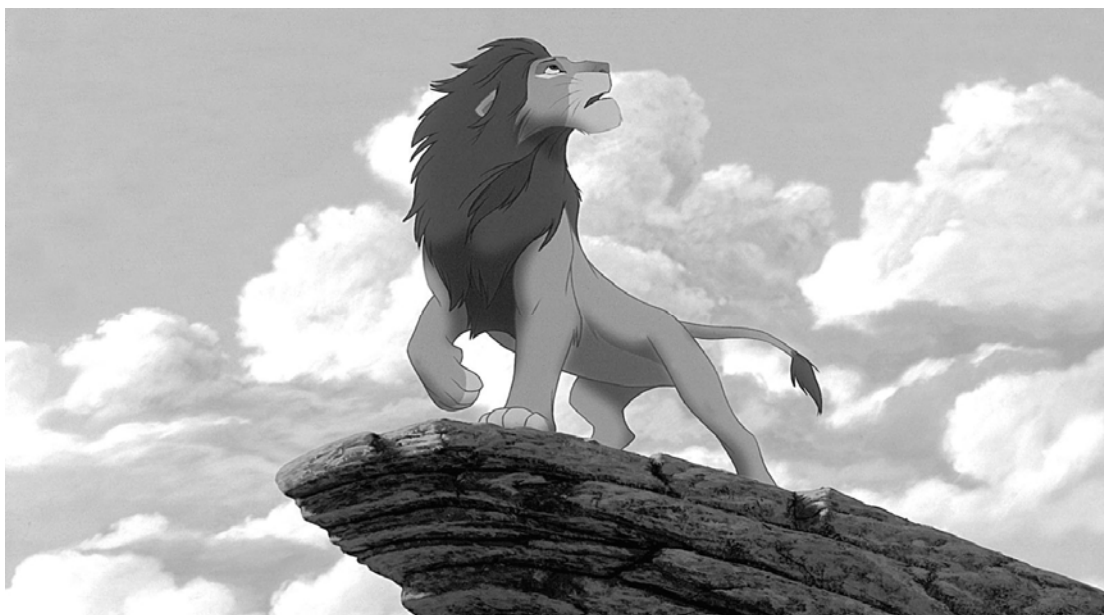
“Still the mightiest animated feature of them all and the undisputed ‘king’ of the box office, **Walt Disney Pictures’ *The Lion King*** roars to life as never before with its dazzling large-format debut. Reformatted specifically for the giant screen from the film’s original digital elements, this special limited engagement offers moviegoers a chance to experience one of the greatest animated adventures of all time on the most majestic canvas imaginable and with a newly remixed soundtrack.

“With its compelling story, breathtaking animation, colorful characters, Oscar®-winning music (songs by **Elton John** and **Tim Rice**; score by **Hans Zimmer**), the film follows the adventures of a young lion named Simba who just can’t wait to be king. The sudden death of his father, Mufasa, and the treacherous actions of his Uncle Scar, lead Simba into exile and ultimately on a hero’s journey of self discovery.

“Adopting the ‘hakuna matata’ philosophy of his comical jungle guardians — a warthog and a meerkat (Pumbaa and Timon) — Simba eventually comes to terms with his destiny and returns home to Pride Rock to help put things right. Join the ‘circle of life’ and relive the magic, majesty and music of this entertainment milestone.”

Directed by **Roger Allers** and **Rob**

Minkoff, screenplay by **Irene Mechi**, **Jonathan Roberts**, and **Linda Woolverton**, score by **Hans Zimmer**, songs by **Tim Rice** and **Elton John**, produced by **Don Hahn**. Executive Producers: **Thomas Schumacher** and **Sarah McArthur**. Cast: voices of **Jonathan Taylor Thomas**, **Matthew Broderick**, **James Earl Jones**, **Jeremy Irons**, **Moirra Kelly**, **Rowan Atkinson**, **Whoopi Goldberg**, **Cheech Marin**.



(from **MAILBOX** on page 3)

Hollywood-style lights to get a maximum of reds. These reds are not visible with natural light underwater, so the result may be colorful, but far from what you would actually see underwater. After discussing this issue with UNEP, their conclusion was that they would rather have the film show the underwater world as it actually is. Since the digital technology allowed us to do it, we decided to shoot almost entirely with natural light only. According to the survey results, nobody in the audience mentioned any lack of color. On the contrary, 88% of the audience felt they were part of the action.

4. All the divers at the screening were impressed, saying they really felt for the first time as if they were actually diving. That feeling, much stronger than with *Into the Deep* (also screened there) is

created by the use of natural light and the much smaller digital cameras that allowed the operator to move more freely underwater.

5. About the slow pace of the movie: obviously *Blue Magic* is not *Stomp*, *Adrenaline Rush*, or *Star Wars*. And even if the subject in itself is slow, it is also a much more serious subject: helping save the world’s coral reefs from destruction. One of the interesting comments we heard at GSTA was that for aquariums and museums *Blue Magic* would be more valuable than *Into The Deep* because it conveys a strong conservation message that is related to their mandates.

6. Other important results:

- 90% rated the film as better than “okay.”
- 73% said the film exceeded their expectations.

- 97% said that they would definitely or probably recommend the film (63.5% definitely).
- 60% enjoyed it more or much more than other LF films they have seen.
- 84% said that the 3D effect was very good or excellent.

7. Several teachers who attended the screening strongly felt that the educational value, as relayed through the teacher’s resource guide, was a very important asset. The school market will probably represent a fair part of total attendance.

We have six more test screenings scheduled in North America in December and January and are taking advantage of these to fine tune our marketing and make minor changes to the film before starting distribution.

—**Francois Mantello**
Executive Producer



* New listing.

Underlined titles are 3D

Updated information is printed in bold.

Unless noted, all films are being shot in 15/70 and will run about 40 minutes.

Coral Reef Adventure

MacGillivray Freeman Films; distributor: MFF; directors: Howard Hall, Greg MacGillivray; writers: Osha Gray Davidson, Stephen Judson; camera: Howard Hall, Brad Ohlund; producers: Greg MacGillivray, Alec Lorimore; executive producer: Chris Palmer. Cast: Howard Hall, Michele Hall, Jean-Michel Cousteau, Maria Jao Rodriguez, Richard Pyle. Release: February 2003.

— Principal photography is complete.

— Editing is in progress.

Blue Magic 3D

3D Entertainment; distributor: 3D Entertainment; director: Jean-Jacques Mantello; DP: Gavin McKinney; script: Francois Mantello; score: Christophe Jacquin; science advisor: Dr. Mark Spalding; producer: Francois Mantello. 3D. Release: **Early 2003.**

— Film is complete and was premiered at GSTA conference.

Our Country (wt)

Gaylord Entertainment; distributor: Giant Screen Films; directors: Steven Goldmann, Keith Melton; DP: Rodney Taylor; script: Tom Neff; music producer: Randy Scruggs; sound design: Michael Davis; producer: Tom Neff; executive producers: Steve Buchanan, Mark Floyd. Cast: Lyle Lovett, Loretta Lynn, Dolly Parton, Earl Scruggs, Dwight Yoakam. Release: March 2003.

— Film is complete, negative is being cut.

— Final mix will be completed in December in Nashville IMAX theater.

Bugs!

Principal Media Group; distributor: SK Films; director: Mike Slee; DPs: Peter Parks, Sean Phillips; score: **John Lunn**; producers: Phil Streather, Alex Ferguson; executive producers: Jonathan Barker, Peter Fudakowski, Simon Relph. Release: April 2003.

— Picture is locked.

— Score is being composed and will be recorded in England in January.

— World premiere will be held at National Museum of Natural History in Washington, DC, in spring.

Texas: The Big Picture (formerly *A Land Called Texas*)

Texas State History Museum Foundation; distributor: TSHM; director: Scott Swofford; DPs: Sean Phillips, T.C. Christensen; composer: Sam Cardon; producer: Jan Wieringa; executive producer: GSD&M. Release: April 2003.

— October: Filmed in Dallas, Abilene, San Antonio, Austin, Laredo.

— December: Picked up shots rained out in October.

— Principal photography is complete.

— Editing has begun.

Top Speed

MacGillivray Freeman Films; distributor: MFF; director: Greg MacGillivray; editors: Stephen Judson, Dale Beldin; script: Jack Stephens, Stephen Judson; camera: Brad Ohlund, Jack Tankard, Greg MacGillivray; producers: Greg MacGillivray, Alec Lorimore. Starring Marion Jones, Lucas Luhr, Marla Streb, Steve Murkett. Host: Tim Allen. Release: April 2003.

— Editing is under way.

Virtual Actors featuring The Boxer (wt)

TAARNA Studios Inc.; distributor: tba; writer, producer, director: Pierre Lachapelle; line producer: Lucie Marchand; vfx team leader: Stephen Menzies; based on a story by Kaveh Kardan. 3D. Release: April 2003.

— Picture is locked.

— Sound recording is under way.

Ghosts of the Abyss

EarthShip Productions; distributor: Buena Vista; director: James Cameron; producers: Gig Rackauskas, Andrew Wight; co-executive pro-

ducers: James Cameron, Walden Media. Cast: Bill Paxton. 3D. Release: Spring 2003.

— Editing is under way.

Legend of the Forest: Special Edition

Tezuka Productions Co., Ltd./Aoi Promotion Inc.; distributor: Sarai Inc. (Japan), tba (elsewhere); writer, director: Osamu Tezuka; executive producers, LF edition: Hitoshi Hara, Takayuki Matsutani. Release: Spring 2003.

— The 1987 animated feature has been printed to 15/70 and was shown at the GSTA conference in Toronto.

Roar! Lions of the Kalahari

Tim Liversedge Productions; distributor: Destination Cinema; director, producer, DP: Tim Liversedge; executive producer: Lisa Truitt. Release: Spring 2003.

— Picture is locked.

— Editing sound.

Voyage Into the Abyss (wt)

Volcanic Ocean Films; distributor: Stephen Low Distribution; director: Stephen Low; DP: William Reeve; script: Alex Low; chief scientist: Richard Lutz; line producers: Lily Antonecchia, Dougal Caron; producer: Pietro Serapiglia; executive producer: Alex Low. Release: June 15, 2003.

— October: Additional topside shooting in Spain.

— Principal photography is complete.

— Editing is in progress.

The Young Black Stallion

Kennedy Marshall Company; distributor: Buena Vista; director: Simon Wincer; DP: Reed Smoot; script: Jeanne Rosenberg; producers: Fred Roos, Frank Marshall, Kathleen Kennedy; executive producer: Jeanne Rosenberg. Cast: Diana Tamimi, Patrick Elyas, Richard Romanus. Release: September 2003.

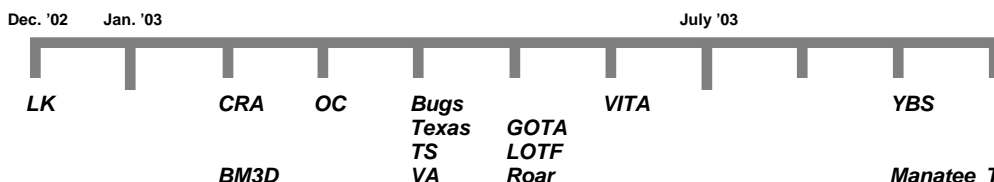
— Principal photography is complete.

— Editing is in progress.

Manatee: The Forgotten Mermaid

Machine Age Films; distributor: tba; producers/directors: Mark Merrill, Tom Boyd; DP: James Matlosz; underwater DP: Tom Boyd; score: Joan Jones. Release: Fall 2003.

— Additional LF shooting planned this winter.



FON

Greece SP

HOI
Siberia

BOP

Trains

Trains

Totale Fiction/Cinema Japan/Rigaud Production/La Géode; distributors: Giant Screen Films (America, Oceania), Rigaud Distribution (Europe, Middle East, Africa), Cinema Japan (Asia); director, DP: Pierre Willemin; producer: Dominique Rigaud. Release: Fall 2003.

— May 2003: Will film in USA, Canada, Peru, Great Britain, Italy, South Africa, India, China, and Japan.

Forces of Nature: Natural Disasters

National Geographic/Graphic Films, Inc.; distributor: Destination Cinema; director: George Casey; DP: Sean Casey; second unit DP: Greg Eliason; producer: Paul Novros; executive producer: Lisa Truitt. Release: February 2004.

— January: Returning to Montserrat to film volcano researchers.
— Spring 2003: Returning to Turkey to film earthquake scientists.
— Editing has begun.

Greece: Secrets of the Past (wt)

MacGillivray Freeman Films; distributor: MFF; director: Greg MacGillivray; editor: Stephen Judson; camera: Brad Ohlund, Greg MacGillivray, Jack Tankard, Ron Goodman; producers: Greg MacGillivray, Alec Lorimore. Release: March 2004.

— Shooting will resume in spring 2003.

Sacred Planet

Sacred Planet Project, Ltd.; distributor: Buena Vista; director: Jon Long; DP: William Reeve; script: Jon Long, Karen Fernandez; producers: Karen Fernandez, Jon Long; executive producer: Jake Eberts. Release: April 2004.

— October: Filmed in Borneo.
— November: Thailand.

The Heart of India (wt) (formerly Passage Across India)

Tricolor Films/Bharatbala Productions/MacGillivray Freeman Films; distributor: MFF; director: G. Bharat; DP: Reed Smoot; script:

Michael Caulfield; score: A. R. Rahman; executive producer: Sushil Tyagi. Release: Spring 2004.
— November–December: Filming in India.

Secrets of Siberia

Egoli Tossel Film, Cine Dok; distributor: National Wildlife Federation; director: Frank Mueller; DP: Rodney Taylor. Narrator: Peter Ustinov. Release: Spring 2004.

— October: Filmed in Irkutsk, the Amur Valley, the Altai Mountains, and on the Pacific Ocean.

Birds of Prey*

A bold and daring documentary that will provide a rare look at species such as the peregrine falcon in their natural habitats.

The Walt Disney Company; distributor: Buena Vista; director, DP: Reed Smoot; script: Mose Richards; producer: John Wilcox; executive producer: Roy E. Disney. Release: TBA.

— Principal photography began this fall and is nearly complete.



T.C. Christensen filming for Texas: The Big Picture.

THE *LF* EXAMINER INDEX

November 2002

The weekly box office performance of LF films as reported by their distributors, ranked by North American receipts.
Key to film abbreviations is on page 29.

Wk Ending	Title	Dom	Dom	Intl	Intl	Total	Wks	— Screens —		
		Gross	Cume	Gross	Cume	Cume		Dom	Intl	Tot
11/7/2002	SWII	1,983,754	1,983,754	0	0	1,983,754	1	58	0	58
	SpaceSta	418,401	27,422,662	236,905	7,512,792	34,935,455	30	53	26	79
	HaunCast	47,222	5,305,426	50,123	8,097,113	13,402,539	88	5	8	13
	CDS	39,762	14,271,577	31,860	11,388,091	25,659,668	150	5	6	11
	Trex	32,419	41,778,018	55,731	30,175,602	71,953,620	208	5	15	20
	Apollo13	32,064	1,225,860			1,225,860	7	7		7
	SVTS	28,206	88,213	59,535	118,902	207,115	1	9	7	16
	SAA	22,810	13,573,188	50,340	3,676,214	17,249,403	91	10	8	18
	Galapago	13,604	13,806,856	9,819	4,995,484	18,802,340	156	5	3	8
	CTPA	11,421	2,935,286	31,616	2,096,496	5,031,782	74	4	6	10
	E3D	8,889	6,623,635	59,333	28,538,611	35,162,246	193	2	11	13
	TR	8,807	18,296,949	0	12,408,639	30,705,072	271	2	0	2
	ATSOT	3,011	15,940,603	11,111	20,220,965	36,161,568	359	1	2	3
	Extreme	2,550	12,328,220	5,305	12,722,917	25,051,137	191	2	8	10
	BATB	1,801	25,487,190	0	4,651,128	30,146,218	44	1	1	1
	UX	1,628	4,194,009	0	83,090	4,194,009	26	2	0	2
	MTA	1,370	2,281,757	0	463,174	2,744,931	201	2	0	2
	AlienAdv	1,300	4,217,241	33,246	9,046,515	13,263,756	168	1	6	7
	WOC	0	15,051,932	431	19,182,139	34,234,071	388	0	1	1
11/14/2002	SWII	1,937,380	3,921,134	0	0	3,921,134	2	58	0	58
	SpaceSta	480,599	27,899,335	242,621	7,776,016	35,675,350	31	56	27	83
	SVTS	95,400	238,282	73,215	200,160	438,443	2	21	8	29
	Trex	54,393	42,193,223	63,655	30,370,751	72,563,974	209	3	15	18
	HaunCast	35,112	5,340,538	80,945	8,178,058	13,518,596	89	5	8	13
	SAA	33,930	13,607,118	34,000	3,710,215	17,317,333	92	11	8	19
	CDS	30,826	14,301,277	16,100	11,404,167	25,705,444	152	5	6	11
	Apollo13	21,080	1,244,135			1,244,135	8	7		7
	Galapago	13,912	13,819,334	16,251	5,014,091	18,833,425	157	5	2	7
	TR	9,689	18,289,141	0	12,408,639	30,714,732	272	2	0	2
	CTPA	9,491	2,946,240	13,202	2,142,997	5,089,237	75	6	6	12
	E3D	8,448	6,632,083	50,011	28,588,611	35,220,694	194	2	11	13
	ATSOT	1,946	15,942,549	8,218	20,228,449	36,174,121	360	1	2	3
	Extreme	1,945	12,330,165	2,939	12,725,856	25,056,021	192	1	7	8
	UX	1,866	4,195,875	0	83,090	4,195,875	27	3	0	3
	AlienAdv	1,200	4,218,441	27,001	9,073,516	13,291,957	169	1	6	7
	MTA	1,172	2,282,929	0	463,174	2,746,103	202	2	0	2
	WOC	0	15,051,932	2,137	19,184,829	34,236,419	389	0	1	1
11/21/2002	SWII	1,169,109	5,090,243	0	0	5,090,243	3	58	0	58
	SpaceSta	376,885	28,246,015	216,617	7,991,803	36,237,818	32	54	27	81
	SVTS	147,399	403,299	83,710	289,292	692,590	3	22	10	32
	Trex	44,492	42,251,755	55,976	30,447,292	72,699,047	210	7	14	21
	HaunCast	36,200	5,376,738	75,680	8,253,738	13,630,476	90	5	8	13
	SAA	32,445	13,639,562	42,766	3,752,981	17,392,544	93	8	9	17
	CDS	29,928	14,336,238	24,937	11,432,281	25,768,519	153	5	6	11
	Apollo13	19,933	1,274,299			1,274,299	10	7		7
	Galapago	13,097	13,832,579	14,980	5,030,526	18,863,105	158	4	2	6
	E3D	9,432	6,641,515	55,250	28,643,861	35,285,376	195	2	11	13
	CTPA	7,478	2,952,518	12,762	2,162,442	5,114,960	76	6	5	11

Wk Ending	Title	Dom	Dom	Intl	Intl	Total	Wks	— Screens —		
		Gross	Cume	Gross	Cume			Dom	Intl	Tot
	TR	4,570	18,310,862	0	12,408,639	30,718,985	273	2	0	2
	MTA	2,605	2,285,530	0	463,174	2,748,704	203	2	0	2
	Extreme	2,275	12,332,440	3,076	12,728,932	25,061,372	193	1	7	8
	ATSOT	1,148	15,943,697	13,118	20,252,876	36,196,573	361	1	3	4
	AlienAdv	1,100	4,219,541	28,500	9,102,016	13,321,557	170	1	3	8
	UX	955	4,196,830	0	83,090	4,196,830	28	3	0	3
	WOC	0	15,051,932	1,615	19,187,355	34,239,287	390	0	1	1
11/28/2002	SWII	872,802	5,963,045	0	0	5,963,045	4	58	0	58
	SpaceSta	391,758	28,688,504	197,970	8,212,555	36,901,059	33	52	26	78
	SVTS	183,542	674,748	111,615	440,797	1,115,546	4	23	12	35
	Trex	65,108	42,321,027	57,529	30,507,559	72,828,587	211	3	14	17
	HaunCast	29,325	5,444,063	47,400	8,373,638	13,817,701	91	5	8	13
	CDS	24,124	14,360,427	23,294	11,455,668	25,816,095	154	5	6	11
	SAA	23,878	13,663,440	22,184	3,775,165	17,438,606	94	8	9	17
	Apollo13	18,473	1,296,871			1,296,871	11	7		7
	Galapago	15,159	13,848,806	15,564	5,043,190	18,891,996	159	5	2	7
	CTPA	6,899	2,961,345	12,604	2,178,813	5,140,158	77	5	5	10
	E3D	5,500	6,657,515	47,500	28,745,961	35,403,476	196	2	11	13
	ATSOT	3,231	15,946,928	9,929	20,262,608	36,209,536	362	2	3	5
	TR	2,582	18,313,444	0	12,408,639	30,721,567	274	2	0	2
	Extreme	1,545	12,333,985	2,772	12,731,704	25,065,689	194	1	7	8
	AlienAdv	1,250	4,221,991	25,300	9,154,316	13,376,307	171	1	6	7
	MTA	1,209	2,286,739	0	463,174	2,749,913	204	2	0	2
	WOC	0	15,051,932	1,043	19,188,162	34,240,094	391	0	1	1

(from **SHORTS** on page 32)

All GSTA member theaters are invited to participate in the study, which will direct visitors to a Web-based survey form (or a paper form in regions where Internet access is limited). Free tickets will be given to people who complete the survey. The association hopes to obtain at least 6,000 completed responses from theaters around the world to assure reliable results. For a fee, participating theaters may add their own questions and increase the sample size to obtain localized data.

Results of the study will be reported to the GSTA in August.

Honda short precedes *Pulse*

Although it wasn't ready in time for the GSTA conference in Toronto, *Dreams*, a one-minute short, will appear on the head of all prints of *Pulse: A Stomp Odyssey*. The live-action film features a line of whimsical vehicles — resembling a flying saucer, a house on wheels, or an insect — driving along a remote roadway. The scene cuts to a shot of several kids holding the drawings they made that were the basis for cars, and the tagline, “The Power of

Dreams.” The spot was produced for title sponsor **Honda** by ad agency **Rubin, Postaer & Associates** of Santa Monica, CA.

Honda engineers built eight three-quarter-scale vehicles (powered by Honda engines, of course) from actual kids' drawings to highlight the company's commit-

ment to imagination and innovation. The film, with a budget of about US\$1 million, was shot in 15/70 in Spain, and directed by **Gerard DeThame**, whose credits include ads for Mercedes, Lincoln, British Airways, and Miller beer. The original score was by **Danny Elfman**.



One of the whimsical cars built by Honda for the 65-second short, *Dreams*.

Bookings: December 2002 by Film

877 bookings of 96 films in 271 theaters

Listings shown in **bold face** below are new or updated listings. The rest are unchanged from the previous month's issue.

The data on the following pages are *not* warranted to be comprehensive or accurate in every detail, despite our best

efforts to make them so. They have been compiled from theater surveys, distributors, the Web, and other sources.

We will make every effort to improve the thoroughness, and accuracy of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 29.

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
AEK	Johannesburg ISA	2/02	2/28/03		New Orleans	9/20/02	3/20/03		Ichikawa	11/1/02	3/31/03
	Katovise IT	7/5/02	1/4/04		New York Loe	9/20/02	12/2/02		Madrid	3/15/02	2/28/03
	Krakow IT	12/15/01	6/11/03		Providence Imx	9/20/02			Osaka Sun	10/1/02	12/31/02
	Montpellier Gau	6/13/01	12/31/02		Sacramento Imx	9/20/02			Paris Geo	4/3/02	4/2/03
	Pittsburgh CSC	6/28/02	2/20/03		San Antonio 2D	9/20/02	2/16/03		Poitiers Imax	2/1/02	1/31/03
	Stockholm	3/1/00	12/31/02		San Francisco Loe	9/20/02	12/2/02		Saint Augustine	6/28/02	12/31/02
Africa	Johannesburg ISA	3/15/02	3/30/03		Seattle PSC 1	9/20/02	8/16/03	CV	Shanghai Dome	12/18/01	12/17/02
	Nuremberg	12/15/01	1/1/03		Tempe Imx	9/20/02			Sydney WBS	3/14/02	3/04
	Sioux Falls	9/28/02	1/31/03		Toronto FP	9/20/02	12/31/02		Syracuse	10/1/02	2/28/03
	Toronto OP	9/23/02	6/15/03		Washington NASM	10/25/02			Yokohama SC	3/23/02	3/22/03
AIWC	Johannesburg ISA	2/02	9/9/03		West Nyack Imx	9/20/02			Alexandria	3/1/02	2/28/03
	Oklahoma City	6/7/02	3/31/03	ATSOT	Brisbane WBS	11/1/02	2/28/03		Goteborg	2/2/02	1/31/03
	Raleigh Exp	5/31/02	1/5/03		Goteborg	10/2/01	10/04		Pitea	4/6/02	4/10/03
AJ	Taejon Earth	4/1/02	3/31/03		Katovise IT	9/6/02	2/28/03	Cyberwor	Vantaa	9/1/02	8/31/03
	Duluth	11/27/02	2/27/03	Bears	Nuremberg	12/22/01	12/31/02		Washington NASM	8/8/96	
	Hong Kong	10/18/00	3/31/03		Apple Valley Imx	3/1/02			Amneville Gau	6/1/02	5/31/03
Alamo	San Diego RHF	10/5/01	6/30/03		Baltimore	6/23/02	9/1/03		Bournemouth She	3/22/02	3/21/03
	San Antonio 2D				Calgary SC	7/28/01	8/1/03		Glasgow	10/1/02	3/31/03
Alaska	Branson	5/1/99	12/31/02		Edmonton Ody	2/1/02	6/30/03		Kuwait City	12/25/00	12/24/02
	Lucerne	2/2/02	1/31/03		London ONT	9/16/02	3/16/03	DIA	Malta	9/1/02	8/31/03
ALBT	Sydney WBS	11/1/02			New York AMNH	6/24/02	12/31/02		Montpellier Gau	1/1/01	12/03
	Atlanta FMNH	6/14/02	12/15/02		Parker	8/31/02	8/31/03		Poitiers Imax 3D	2/1/01	1/06
	Berlin Disc	12/1/02	6/1/03		Portland	11/1/02			Taichung NMNS	1/1/02	12/31/02
	Fort Worth	9/27/02	3/31/03		Reno Fleisch	9/23/02	5/23/03	DIS	Berlin CS	8/10/00	
	Hampton	7/1/02	2/20/03		Saint Louis SC	9/3/02	1/03		Bochum IM	2/1/02	1/31/03
	Houston MNS	8/2/02	1/16/03	Beavers	Seattle Dome	11/25/02	11/25/03	Dolphins	Cincinnati	1/1/01	12/31/02
	Jersey City	5/18/02	2/28/03		Vancouver SW	6/29/02	6/03		Huntsville	5/1/01	4/04
	Kansas City Zoo	7/5/02	12/31/02		Yellowstone	6/1/02	6/1/03		Puebla	9/15/02	3/14/03
	Milwaukee	12/26/02	6/15/03		Calgary SC	2/15/00			Saint Augustine	8/31/02	12/31/02
	Stockholm	9/20/02	9/20/03		Belfast She	11/29/01	12/31/02		Villahermosa	9/15/02	3/15/03
	Tampa MOSI	6/28/02	12/31/02	BP	Bochum IM	9/1/01	3/1/03		Albuquerque	10/1/02	3/30/03
AlienAdv	Toronto OP	5/18/02	11/30/03		Cincinnati	1/1/01	12/31/02		Apple Valley Imx	8/2/02	
	Berlin CS	3/1/00			Glasgow	10/5/00	1/31/03		Birmingham UK	8/16/02	1/15/03
	Kuala Lumpur NP	6/1/02	5/30/03		Johannesburg ISA	2/02	2/28/03		Dayton	6/1/02	7/30/03
	Lehi	10/29/02	11/30/03		Lucerne	5/1/00			Garza Garcia	5/6/02	12/31/02
	Melbourne WBS	3/14/02	3/31/03		San Jose	10/3/02	5/3/03		Hong Kong	10/1/02	3/31/03
	Pitea	12/25/01	12/25/02	CDS	Taranto	6/22/02	6/21/03		Laie	5/1/01	
	Singapore DC	5/1/02	4/30/03		Valencia Spn	9/1/01	7/30/03	E3D	Munich	9/30/02	3/31/03
	Sydney WBS	8/28/01	12/31/02		Barcelona	5/4/01	12/31/02		Nuremberg	8/15/02	8/14/03
	Taipei AM	6/16/02	6/15/03		Berlin CS	1/21/00	12/31/02		Seattle Dome	5/25/02	5/24/03
	Wuerzburg	8/9/02	12/31/02		Boston NEA	9/26/02	1/26/03		Warsaw IT	10/31/02	5/31/03
	AllAcces	Cape Town ISA	10/1/01		Fort Lauderdale	10/5/02	9/30/03		Wuerzburg	12/1/02	11/30/03
	Amazon	Espinho	8/1/02		Halifax	8/16/02	1/2/03		Belfast She	8/1/02	12/31/02
Antarc	Cathedral City	6/28/02	12/28/02		Kansas City Sci	7/4/02	12/31/02		Chiba City	7/10/02	3/31/03
	Oakland	1/1/01	3/30/03		Madrid	10/24/01	1/31/03		London SM	7/20/02	1/31/03
Apollo13	Buford Reg	9/20/02			Munich	1/17/02	12/31/02		Malta	3/02	
	Chicago Loe	9/20/02	12/2/02		Paris Geo	2/5/02	1/31/03		Munich	1/15/01	6/30/03
	Dallas Cmk	9/20/02	3/19/03		Roanoke	11/1/02	1/1/03		Natick JF	7/1/02	12/31/02
	Dearborn	9/20/02	3/20/03		Saint Louis SC	11/22/02	1/2/03		Nuremberg	8/15/02	3/31/03
	Dublin Reg	9/20/02			Sydney WBS	12/24/99	12/31/02		Vienna LFC	6/7/02	12/31/02
	Edmonton FP	9/20/02	12/31/02		Tulsa Cmk	6/28/02	12/31/02	E3Dcc	Bogota	12/6/01	12/6/02
	Hampton	9/20/02	3/16/03		Warsaw IT	2/22/02	12/31/02		Calgary SC	12/26/00	6/30/03
	Huntsville	9/20/02		ChanJian	Nagasaki SM	10/1/02	3/31/03		Copenhagen	12/1/00	12/31/02
	KSC 1	9/20/02	12/31/04		Apple Valley Imx	6/28/02			Karlshamn	6/25/01	2/27/03
	Los Angeles Loe	9/20/02	12/2/02		Cape Town ISA	9/21/01	2/28/03	EMSH	Stockholm	5/5/00	6/30/03
	Los Angeles NA	9/20/02	12/2/02		Detroit	7/1/02	12/02		Syracuse	9/14/02	1/31/03
	Natick JF	9/20/02	3/20/03		Hague	12/20/01			Castle Rock	3/92	

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Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close	
L5 LionKing	Sinsheim	10/26/96		LOLL LS	West Nyack Imx	12/25/02	2/03	MTM	Edmonton Ody	1/9/98	12/31/02	
	Addison Mar	12/25/02	2/03		Winnipeg	12/25/02	2/03		San Jose	10/3/02	5/3/03	
	Apple Valley Imx	12/25/02	2/03		Woodridge Cmk	12/25/02	2/03		MWH	Nuremberg	7/4/02	12/31/02
	Baltimore	12/25/02	2/03		Loch Lomond	7/24/02				Seattle PSC 1	6/17/02	12/31/02
	Buffalo Reg	12/25/02	2/03		Charleston SC	11/1/02	10/31/03			Niagara	Oulu	4/13/02
	Buford Reg	12/25/02	2/03		Duluth	12/21/01			Singapore DC		9/1/02	8/31/03
	Calgary EC	12/25/02	2/03		Dwingeloo	5/1/01	4/30/03	Taejon NSM	1/1/02		12/31/02	
	Cape Town ISA	12/25/02	2/03		LW	Laie	5/1/01		Nsync OM	Tianjin	1/1/01	12/02
	Charleston SC	12/25/02	2/03			Mumbai	9/1/02	8/31/03		Jupiter Crn	8/1/02	
	Chicago Loe	12/25/02	2/03			Omaha	9/15/02	2/15/03		Bochum IM	8/28/02	12/31/02
	Col Springs Cmk	12/25/02	2/03	Taranto		6/30/02	6/19/03	Boston NEA		6/21/02	6/30/03	
	Columbus Mar	12/25/02	2/03	Valencia Spn		11/1/02	5/31/03	Houston MNS		6/28/02		
	Dallas Cmk	12/25/02	2/03	Birmingham AL		8/31/02		Las Vegas Imx		10/23/02	3/31/03	
	Dearborn	12/25/02	2/03	Boston NEA		12/6/01		Lucerne	9/29/02	3/31/03		
	Denver Reg CC	12/25/02	2/03	Dallas SP		5/25/02	5/25/03	Miami Imx	8/23/02	12/31/02		
	Denver Reg CM	12/25/02	2/03	Kansas City Zoo		9/1/02	12/31/02	Munich	8/31/01	12/31/02		
	Dublin Reg	12/25/02	2/03	Louisville		9/12/02	3/12/03	Myrtle Beach	3/1/02	2/28/03		
	Fargo	12/25/02	2/03	Myrtle Beach	5/1/02	5/1/03	Osaka Sci	7/1/02	12/31/02			
	Grand Rapids JLT	12/25/02	2/03	Osaka Sci	9/1/02	3/1/03	Paris Geo	2/5/02	2/28/03			
	Halifax	12/25/02	2/03	Regina	9/1/02	3/1/03	Poitiers Imax	1/1/02				
	Hampton	12/25/02	2/03	Richmond SMV	4/15/02	12/31/02	Vienna LFC	10/4/02	3/27/03			
	Hartford Crn	12/25/02	2/03	Saint Augustine	8/1/02	1/1/03	Singapore DC	2/13/99	12/03			
	Honolulu Con	12/25/02	2/03	San Diego NHM	9/4/02	1/4/03	OnGuard OO	Bristol	11/25/02	11/25/03		
	Houston Reg	12/25/02	2/03	Jackson MS	9/15/02	1/15/03		Cathedral City	2/1/02	12/1/02		
	Indianapolis WR	12/25/02	2/03	Beijing	4/28/02	4/27/03		Columbus COSI	3/16/02	12/31/02		
	Irvine Reg	12/25/02	2/03	Belfast She	10/2/02	1/31/03		Garza Garcia	11/28/02	5/30/03		
	Johannesburg ISA	12/25/02	2/03	Berlin CS	10/1/02	2/3/03		Kansas City Zoo	5/21/02	12/31/02		
	Jupiter Crn	12/25/02	2/03	Berlin Disc	4/1/02	3/31/03		Lehi	6/11/02	5/30/03		
	Kansas City Zoo	12/25/02	2/03	Boston MOS	6/16/01	3/31/03		Louisville	6/1/02	1/3/03		
	King of Prussia Reg	12/25/02	2/03	Branson	4/19/02	4/18/03		Phoenix	5/28/02	12/1/02		
	Las Vegas Imx	12/25/02	2/03	Brussels	12/1/01	12/31/02		Rochester MSC	7/4/02	6/30/03		
	Lincolnshire Reg	12/25/02	2/03	Calgary EC	12/19/01	12/31/02		Saitama	9/1/02	12/30/02		
	London ONT	12/25/02	2/03	Cape Town ISA	3/5/01	2/28/03	San Diego NHM	3/31/01	12/31/03			
	Los Angeles Loe	12/25/02	2/03	Cathedral City	1/1/02	12/31/02	Seattle Dome	10/10/01	12/31/02			
	Los Angeles NA	12/25/02	2/03	Cincinnati	10/1/01	12/31/02	Tijuana	10/18/01	12/31/03			
	Melbourne ACMI	12/25/02	2/03	Cocoa	10/15/01	4/15/03	Tulsa Cmk	9/20/02	12/31/02			
	Memphis Muv	12/25/02	2/03	Copenhagen	12/1/01	12/31/02	Xalapa	8/1/02	12/1/02			
	Menlyn ISA	12/25/02	2/03	Corsicana	9/1/02	2/28/03	OrigLife Ozarks Rheged S&R SAA	Paris Geo	6/26/01	5/03		
	Miami Imx	12/25/02	2/03	Dallas SP	9/27/02	3/8/03		Branson	1/93	12/03		
	Monrovia Krik	12/25/02	2/03	Edmonton FP	6/1/02	12/31/02		Penrith	7/1/00			
	Murrieta	12/25/02	2/03	Fort Lauderdale	5/25/02	5/24/03		Tsuruga	11/1/02	3/31/03		
	Myrtle Beach	12/25/02	2/03	Frankfurt IM	9/1/02	2/1/03		Bradford	1/8/02	12/31/02		
	Nashville Reg	12/25/02	2/03	Hague	10/9/00	12/31/02		Brisbane WBS	6/13/02	1/31/03		
	New Rochelle Reg	12/25/02	2/03	Harrisburg	10/6/02	2/21/03		Calgary SC	10/1/02	9/30/03		
	New York Loe	12/25/02	2/03	King of Prussia Reg	9/13/02	9/12/03		Fort Lauderdale	3/1/02	2/28/03		
	Newport	12/25/02	2/03	Kuwait City	6/12/02	6/11/03		Frankfurt IM	11/2/02	4/30/03		
	Omaha	12/25/02	2/03	Manchester UCI	7/1/02	6/30/03		Hong Kong	7/1/02	12/31/02		
	Ontario Reg	12/25/02	2/03	Melbourne WBS	10/1/02	12/31/03	Melbourne WBS	10/25/01	4/24/04			
	Orlando Muv	12/25/02	2/03	Melzo	1/1/02	2/28/03	Munich	6/14/01	12/3/02			
	Philadelphia	12/25/02	2/03	Mumbai	10/1/02	3/31/03	Nagoya OT	10/1/02	3/30/03			
	Providence Imx	12/25/02	2/03	Munich	4/2/01	12/31/02	Oklahoma City	10/18/02	5/03			
	Rochester Cmk	12/25/02	2/03	New Rochelle Reg	9/13/02	9/12/03	Osaka Sun	10/1/02	3/30/03			
	Sacramento Imx	12/25/02	2/03	Norwalk	1/1/01	12/31/02	Paris Geo	10/23/02	10/22/03			
	Saint Augustine	12/25/02	2/03	Oakland	1/1/02	12/31/02	Penrith	3/8/02	3/7/03			
	San Antonio 2D	12/25/02	2/03	Oslo	6/30/02	12/31/02	Phoenix	11/1/02	12/31/02			
	San Francisco Loe	12/25/02	2/03	Pitea	3/1/01	3/31/03	Raleigh Exp	3/15/02	12/31/02			
	San Jose	12/25/02	2/03	Portland	11/2/01	6/15/03	Regina	6/27/02	12/26/02			
	Sandy	12/25/02	2/03	San Diego RHF	11/1/01	6/30/03	Stockholm	9/21/01				
	Seattle PSC 2	12/25/02	2/03	San Jose	2/5/02	12/31/02	Sudbury	9/22/02	6/30/03			
	Sedona	12/25/02	2/03	Sioux Falls	9/1/01	12/31/02	Sydney WBS	10/25/01	4/24/04			
	Spokane	12/25/02	2/03	Speyer Imax	2/1/01	12/31/02	Tokyo Sei	10/1/02	3/30/03			
	Syracuse	12/25/02	2/03	Sydney WBS	10/1/02	12/31/03	Tokyo TSC	11/2/02	4/30/03			
	Tampa Cha	12/25/02	2/03	Toronto OP	9/2/02	6/30/03	Vancouver SW	10/19/02	4/18/03			
	Tampa MOSI	12/25/02	2/03	Valencia Reg	1/3/02	12/31/02	SE	Victoria	3/8/02			
	Tempe Imx	12/25/02	2/03	Wuerzburg	4/16/01	12/31/02		Garza Garcia	6/8/01	12/31/02		
	Tulsa Cmk	12/25/02	2/03	MOF	Garden City	12/01		12/02	Townsville	7/19/02	7/18/03	
	Valencia Reg	12/25/02	2/03		Pensacola	11/8/96			Sedona	3/28/98	12/31/03	
	Virginia Beach	12/25/02	2/03	MTA	Huntsville	11/15/02		12/31/02	Paris Geo	7/3/02	7/3/03	

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
SOA	Dallas AA	2/26/99			Miami Imx	5/1/02	4/04		Nuremberg	10/31/02	1/31/03
	Solarmax				Milwaukee	6/1/02	6/1/03		Poitiers Imax 3D	12/1/02	12/31/02
	Cocoa	10/1/02	12/30/02		Montreal VP	4/19/02	4/18/03		Providence Imx	11/8/02	1/31/03
	Garza Garcia	4/1/02	9/30/03		Munich	5/28/02	5/27/03		Regina	11/15/02	1/31/03
	Huntsville	3/1/02	2/28/03		Myrtle Beach	4/02			Sacramento Imx	11/8/02	1/31/03
	Hutchinson	3/15/02	3/14/03		Natick JF	8/22/02	12/31/02		Saint Augustine	11/15/02	1/31/03
	Oakland	9/15/00	3/30/03		Norwalk	10/4/02	1/16/03		San Antonio 3D	11/8/02	12/31/02
	Singapore SC	11/1/02	2/28/03		Nuremberg	5/9/02	12/31/02		Seattle PSC 2	11/8/02	12/26/02
	Taipei AM	3/1/01	6/28/03		Osaka Sun	4/19/02	4/04		Singapore DC	11/15/02	1/31/03
					Oslo	5/28/02	11/03		Sinsheim	11/1/02	1/31/03
SOSPI	Berlin CS	10/24/02	12/31/03		Philadelphia	6/1/02	5/04	SWII	Sydney WBS	11/20/02	1/31/03
	Berlin Disc	10/24/02	12/31/03		Portland	4/19/02	4/19/03		Tokyo Sei	11/16/02	1/31/03
	Bochum IM	11/15/02	12/31/03		Sacramento Imx	5/1/02	4/04		Vancouver Imx	11/15/02	1/31/03
	Bristol	10/21/02	12/31/03		San Diego RHF	5/17/02	2/03		Victoria	11/30/02	1/5/03
	Nuremberg	10/31/02	12/31/03		San Jose	10/3/02	5/1/03		Vienna LFC	11/15/02	1/31/03
	SpaceSta				Seattle PSC 2	5/17/02	5/04		Virginia Beach	11/15/02	12/31/02
	Addison Mar	7/1/02	7/1/03		Shreveport	7/1/02	6/30/03		Apple Valley Imx	11/1/02	
	Alamogordo	7/1/02	6/05		Sinsheim	5/9/02	5/8/04		Boston NEA	11/1/02	
	Baltimore	5/24/02	5/05		Spokane	5/30/02	5/30/03		Buffalo Reg	11/1/02	
	Bangkok	9/27/02	9/27/03		Stockholm	5/17/02			Buford Reg	11/1/02	
	Berlin CS	5/28/02	5/27/03		Sydney WBS	4/19/02	4/04		Calgary FP	11/1/02	
	Berlin Disc	5/28/02	5/27/03		Tempe Imx	5/1/02	4/04		Cathedral City	11/1/02	
	Birmingham UK	5/02			Tokyo Sei	4/25/02	4/30/04		Charleston SC	11/1/02	
	Boston NEA	5/1/02	4/04		Toronto FP	10/18/02	10/17/03		Chicago Loe	11/1/02	
	Bradford	6/1/02	6/1/03		Toronto OSC	10/18/02			Col Springs Cmk	11/1/02	
	Branson	5/25/02	8/31/03		Vancouver Imx	5/02	12/31/02		Dallas Cmk	11/1/02	
	Bristol	5/02	5/03		Victoria	5/31/02			Dearborn	11/1/02	
	Buford Reg	4/19/02	4/19/03		Warsaw IT	9/1/02	8/31/03		Dublin Reg	11/1/02	
	Cape Town ISA	4/25/02			Washington NASM	4/17/02			Edmonton FP	11/1/02	
	Cedar Rapids	11/1/02	2/28/03		West Nyack Imx	5/1/02	4/04		Galveston	11/1/02	
	Charleston SC	5/21/02	5/20/03	STTM	Winnipeg	10/13/02			Grand Rapids JLT	11/1/02	
	Chattanooga	4/19/02	5/23/03		Woodbridge FP	4/26/02	4/25/05		Halifax	11/1/02	
	Chicago Loe	7/3/02	7/2/03		Barcelona	11/7/02	5/7/03		Hampton	11/1/02	
	Copenhagen	5/31/02	5/30/03		Munich	12/13/02	1/31/03		Honolulu Con	11/1/02	
	Dallas Cmk	4/19/02	4/05		Speyer Imax	11/1/02	2/28/03		Huntsville	11/1/02	
	Davenport	7/13/02	7/10/03		Vienna LFC	10/3/02	4/8/03		Indianapolis WR	11/1/02	
	Dayton	5/24/02	5/23/03		Wuerzburg	12/13/00	1/31/03		Kansas City Zoo	11/1/02	
	Dearborn	6/14/02	12/31/02						Langley FP	11/1/02	
	Denver MNS	9/1/02	9/1/03		SU				Las Vegas Imx	11/1/02	
	Dublin Reg	4/19/02	4/19/03		Dayton	9/27/02			Lincolnshire Reg	11/1/02	
	Edmonton Ody	10/11/02	10/10/03		Hutchinson	9/27/02			Los Angeles Loe	11/1/02	
	Fort Worth	5/1/02	5/1/03		Lucerne	9/24/02	3/31/03		Los Angeles NA	11/1/02	
	Frankfurt IM	5/28/02	5/27/03		Pensacola	9/21/02	3/1/03		Miami Imx	11/1/02	
	Galveston	5/24/02	5/05		Washington NASM	9/18/02			Mississauga FP	11/1/02	
	Garden City	4/19/02	5/05		SupeSpee				Montreal FP	11/1/02	
	Garza Garcia	10/1/02	3/31/03		Charleston SC	9/1/02	12/24/02		Myrtle Beach	11/1/02	
	Grand Rapids JLT	5/31/02	5/31/04		Los Angeles CSC	9/13/02			Nashville Reg	11/1/02	
	Hague	10/10/02	10/03		Apple Valley Imx	11/8/02	1/31/03		Natick JF	11/1/02	
	Hampton	5/24/02	5/05		Austin	11/16/02	1/10/03		New Rochelle Reg	11/1/02	
	Harrisburg	6/1/02	5/31/03		Belfast She	11/15/02	1/31/03		New York Loe	11/1/02	
	Honolulu Con	6/14/02	6/13/03	SVTS	Berlin CS	10/31/02	1/31/03		Pittsburgh CSC	11/1/02	
	Houston MNS	10/4/02	10/4/03		Berlin Disc	11/1/02	1/31/03		Portland	11/1/02	
	Hull	7/1/02	7/1/03		Bournemouth She	11/8/02	1/31/03		Providence Imx	11/1/02	
	Huntsville	5/24/02	5/05		Branson	11/1/02	1/15/03		Raleigh Exp	11/1/02	
	Hutchinson	6/1/02	6/07		Bristol	11/15/02	1/31/03		Richmond SMV	11/1/02	
	Indianapolis WR	5/23/02	4/04		Cathedral City	11/1/02	12/31/02		Rochester Cmk	11/1/02	
	Kaohsiung	9/1/02	6/30/03		Chicago Loe	11/15/02	1/31/03		Sacramento Imx	11/1/02	
	Karuizawa Sei	4/20/02	12/31/02		Detroit	11/16/02	1/03		San Antonio 2D	11/1/02	
	KSC 2	4/19/02	4/18/04		Fort Lauderdale	11/1/02	1/31/03		San Francisco Loe	11/1/02	
	Kuwait City	10/1/02	9/30/03		Fort Worth	11/16/02	1/7/03		San Jose	11/1/02	
	Langley FP	4/26/02	4/25/05		Galveston	11/1/02	1/31/03		Seattle PSC 1	11/1/02	
	Las Vegas Imx	4/19/02	4/18/04		Garden City	11/16/02	1/1/03		Spokane	11/1/02	
	London BFI	4/27/02	4/26/03		Glasgow	11/17/02	1/12/03		Tampa Cha	11/1/02	
	London ONT	6/1/02			Indianapolis WR	11/8/02	1/31/03		Tampa MOSI	11/1/02	12/24/02
	London SM	5/28/02	5/27/03		Las Vegas Imx	11/1/02	1/31/03		Tempe Imx	11/1/02	
	Los Angeles CSC	4/19/02	4/19/03		London BFI	11/9/02	1/31/03		Toronto FP	11/1/02	
	Los Angeles NA	4/19/02	5/31/03		London SM	11/9/02	1/31/03		Tulsa Cmk	11/1/02	
	Lubbock	11/1/02	2/1/03		Los Angeles NA	10/27/02	1/31/03		Vancouver Imx	11/1/02	
	Melbourne WBS	4/19/02	4/04		Melbourne WBS	11/15/02	1/31/03				
	Memphis Pink	6/29/02	3/7/03		Myrtle Beach	11/1/02	12/31/02				
					Natick JF	11/1/02	1/03				

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
T40	Virginia Beach	11/1/02		Los Angeles NA	King of Prussia Reg	11/27/02	12/24/02	TS UGs	Nuremberg	2/7/02	2/6/03
	Washington NMNH	11/1/02			Lincolnshire Reg	11/27/02	12/24/02		Oslo	4/12/00	12/31/02
	West Nyack Imx	11/1/02			London ONT	11/27/02	12/24/02		Poitiers Solido	2/1/00	1/31/03
	Winnipeg	11/1/02			Los Angeles Loe	11/27/02	12/24/02		Sinsheim	3/18/99	
	Woodbridge FP	11/1/02			Memphis Muv	11/27/02	12/24/02		Townsville	7/19/02	7/18/03
	Woodridge Cmk	11/1/02			Monrovia Krik	11/27/02	12/24/02		Detroit	10/02	3/03
	Cincinnati	1/1/01	12/31/02		Murrieta	11/27/02	12/24/02		Ankara	4/27/01	
	Houston MNS	5/17/01	1/3/03		Nashville Reg	11/27/02	12/24/02		Belfast She	5/6/02	4/30/03
	Houston MNS	6/02	12/02		New Rochelle Reg	11/27/02	12/24/02		Bournemouth She	3/22/02	3/21/03
	Richmond SMV	10/1/02	12/31/02		New York Loe	11/27/02	12/24/02		Munich	2/1/02	1/31/03
T90	Norwalk	11/20/98	12/03	TR	Newport	11/27/02	12/24/02	WABOS WAMnv Whales	Sinsheim	4/7/00	
TBAA	Calgary SC	5/25/02	3/31/03		Ontario Reg	11/27/02	12/24/02		Valencia Spn	5/1/00	5/31/03
TF	Hutchinson	6/1/02	5/31/03		Orlando Muv	11/27/02	12/24/02		Paris Geo	1/10/00	
	Oakland	1/1/02	12/31/02		Rochester Cmk	11/27/02	12/24/02		Atlanta FMNH	12/13/02	5/30/03
TP	Warner Robins	7/92			San Francisco Loe	11/27/02	12/24/02		Belfast She	11/1/02	1/31/03
	Washington NASM	7/1/76			Sandy	11/27/02	12/24/02		Calgary SC	2/2/02	3/31/03
Trex	Addison Mar	11/27/02	12/24/02		Spokane	11/27/02	12/24/02		Cocoa	7/1/02	6/30/03
	Buffalo Reg	11/27/02	12/24/02		Tampa Cha	11/27/02	12/24/02		Fort Worth	9/1/02	8/31/03
	Buford Reg	11/27/02	12/24/02		Tulsa Cmk	11/27/02	12/24/02		Jackson MS	10/4/02	3/31/03
	Calgary EC	11/27/02	12/24/02		Valencia Reg	11/27/02	12/24/02		Los Angeles CSC	10/25/02	12/31/02
	Col Springs Cmk	11/27/02	12/24/02		Woodridge Cmk	11/27/02	12/24/02		Mobile	6/10/02	12/31/02
	Columbus Mar	11/27/02	12/24/02		Melbourne WBS	11/1/02	1/31/03		Norwalk	1/1/01	12/31/02
	Dallas Cmk	11/27/02	12/24/02		Myrtle Beach	7/1/02	12/15/02		Umhlanga ISA	9/1/02	3/31/03
	Denver Reg CC	11/27/02	12/24/02		Woodridge Cmk	7/12/02	12/31/02		Warsaw IT	12/31/02	6/30/03
	Dublin Reg	11/27/02	12/24/02		Belfast She	3/15/02	3/14/03	WOC	Goteborg	4/30/02	10/04
	Fargo	11/27/02	12/24/02		Birmingham AL	5/15/02	12/31/02		Poitiers Imax 3D	1/1/02	12/04
	Halifax	11/27/02	12/24/02		Boston NEA	2/1/02	1/31/03	Wolves	Warsaw IT	11/2/01	12/31/02
	Hampton	11/27/02	12/24/02		Jakarta	12/15/01	12/14/02		Hibbing	9/6/02	3/6/03
	Hartford Crn	11/27/02	12/24/02		Krakow IT	12/15/01	12/14/02	Yell ZC	Reno Fleisch	10/9/01	5/31/03
	Honolulu Con	11/27/02	12/24/02		Kuwait City	9/30/02	9/29/03		Cathedral City	10/4/02	2/4/03
	Houston Reg	11/27/02	12/24/02		Manchester UCI	2/25/02	2/24/03		Zion	5/24/94	
	Irvine Reg	11/27/02	12/24/02		Mexico City Pap	5/14/02	1/13/03				
	Jupiter Crn	11/27/02	12/24/02								

December 2002 by Theater

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Addison Mar	LionKing	12/25/02	2/03	Barcelona	CDS	5/4/01	12/31/02		HB	11/30/01	12/31/02
	SpaceSta	7/1/02	7/1/03		HaunCast	5/7/02	5/7/03		HH	4/1/02	3/31/03
	TP	11/27/02	12/24/02		HB	5/7/02	5/7/03		MOE	4/1/02	3/31/03
Aguascalientes	HB	5/23/02	5/31/03	Beijing	STTM	11/7/02	5/7/03		SOSPI	10/24/02	12/31/03
Alamogordo	SpaceSta	7/1/02	6/05		GC	9/1/02	1/31/03		SpaceSta	5/28/02	5/27/03
Albuquerque	Dolphins	10/1/02	3/30/03		MOE	4/28/02	4/27/03		SVTS	11/1/02	1/31/03
Alexandria	CV	3/1/02	2/28/03	Belfast She	BP	11/29/01	12/31/02	Birmingham AL	LW	8/31/02	
Amneville Gau	Cyberwor	6/1/02	5/31/03		E3D	8/1/02	12/31/02		Trex	5/15/02	12/31/02
	HaunCast	10/30/01	6/30/03		Everest	11/29/01	1/28/03	Birmingham UK	Dolphins	8/16/02	1/15/03
Ankara	UGs	4/27/01		Berlin CS	GC	9/1/02	12/31/02		SpaceSta	5/02	
Apple Valley Imx	Bears	3/1/02			HaunCast	10/17/02	10/31/03	Bochum IM	BP	9/1/01	3/1/03
	CTPA	6/28/02			MOE	10/2/02	1/31/03		DIA	2/1/02	1/31/03
	Dolphins	8/2/02			SVTS	11/15/02	1/31/03		IOTS	8/1/02	7/31/04
Atlanta FMNH	LionKing	12/25/02	2/03		Trex	3/15/02	3/14/03	Bogota	OM	8/28/02	12/31/02
	SVTS	11/8/02	1/31/03		UGs	5/6/02	4/30/03		SOSPI	11/15/02	12/31/03
	SWII	11/1/02			Whales	11/1/02	1/31/03		E3Dcc	12/6/01	12/6/02
Austin	ALBT	6/14/02	12/15/02		AlienAdv	3/1/00		Boston MOS	Kilimanj	3/15/02	
	L&C	9/16/02	3/15/03		CDS	1/21/00	12/31/02		L&C	9/28/02	6/30/03
	Whales	12/13/02	5/30/03		DIA	8/10/00			MOE	6/16/01	3/31/03
Baltimore	Everest	10/19/02	4/25/03	Berlin Disc	HaunCast	5/1/02	12/31/02	Boston NEA	CDS	9/26/02	1/26/03
	SVTS	11/16/02	1/10/03		MOE	10/1/02	2/3/03		ITD	12/6/01	
	Bears	6/23/02	9/1/03		SOSPI	10/24/02	12/31/03		LW	12/6/01	
Bangkok	HB	3/02	10/31/03		SpaceSta	5/28/02	5/27/03	Bournemouth She	OM	6/21/02	6/30/03
	LionKing	12/25/02	2/03		SVTS	10/31/02	1/31/03		SpaceSta	5/1/02	4/04
	SpaceSta	5/24/02	5/05		ALBT	12/1/02	6/1/03		SWII	11/1/02	
	Galapago	3/1/02	12/31/03		Extreme	5/2/00	12/31/02		Trex	2/1/02	1/31/03
	HaunCast	2/8/02	2/28/03		GC	4/1/02	3/31/03		Cyberwor	3/22/02	3/21/03
	SpaceSta	9/27/02	9/27/03		HaunCast	4/5/01	12/31/02		Everest	11/8/02	5/7/03

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Bradford	Extreme	7/26/02	12/31/02	Chattanooga	Kilimanj	6/14/02	2/21/03	Duluth	TP	11/27/02	12/24/02
	SVTS	11/8/02	1/31/03		ITD	5/3/96	5/3/03		AJ	11/27/02	2/27/03
	UGs	3/22/02	3/21/03		SpaceSta	4/19/02	5/23/03		L&C	10/1/02	3/31/03
	HB	10/11/01	10/31/03		E3D	7/10/02	3/31/03	Dwingeloo	LS	12/21/01	
	SAA	1/8/02	12/31/02	Chiba City Chicago Loe	Apollo13	9/20/02	12/2/02		HB	4/27/02	
Branson	SpaceSta	6/1/02	6/1/03		LionKing	12/25/02	2/03	Edmonton FP	LS	5/1/01	4/30/03
	Alaska	5/1/99	12/31/02		SpaceSta	7/3/02	7/2/03		Apollo13	9/20/02	12/31/02
	L&C	5/3/02	4/30/03		SVTS	11/15/02	1/31/03		MOE	6/1/02	12/31/02
	MOE	4/19/02	4/18/03	Cincinnati	SWII	11/1/02		Edmonton Ody	SWII	11/1/02	
	Ozarks	1/93	12/03		BP	1/1/01	12/31/02		Bears	2/1/02	6/30/03
Bratislava	SpaceSta	5/25/02	8/31/03		DIS	1/1/01	12/31/02		MTM	1/9/98	12/31/02
	SVTS	11/1/02	1/15/03		JGWC	10/4/02	4/30/03	Espinho Fargo	SpaceSta	10/11/02	10/10/03
	HB	10/29/02	10/31/03		MOE	10/1/01	12/31/02		Amazon	8/1/02	8/10/03
Brisbane WBS	ATSOT	11/1/02	2/28/03	Cleveland Cocoa	T40	1/1/01	12/31/02		LionKing	12/25/02	2/03
	SAA	6/13/02	1/31/03		JGWC	10/4/02	10/3/03	Fort Lauderdale	TP	11/27/02	12/24/02
	HaunCast	8/25/01	10/31/03		MOE	10/15/01	4/15/03		CDS	10/5/02	9/30/03
Bristol	OO	11/25/02	11/25/03		Solarmax	10/1/02	9/30/03		MOE	5/25/02	5/24/03
	SOSPI	10/21/02	12/31/03	Col Springs Cmk	Whales	7/1/02	6/30/03		SAA	3/1/02	2/28/03
	SpaceSta	5/02	5/03		HB	9/1/02	12/31/02	Fort Worth	SVTS	11/1/02	1/31/03
	SVTS	11/15/02	1/31/03		LionKing	12/25/02	2/03		ALBT	9/27/02	3/31/03
	HB	5/1/02			SWII	11/1/02			SpaceSta	5/1/02	5/1/03
Brussels	MOE	12/1/01	12/31/02	Columbus COSI	TP	11/27/02	12/24/02		SVTS	11/16/02	1/7/03
	LionKing	12/25/02	2/03		JGWC	10/1/02	3/03	Frankfurt IM	Whales	9/1/02	8/31/03
	SWII	11/1/02			L&C	10/11/02	6/20/03		MOE	9/1/02	2/1/03
Buffalo Reg	TP	11/27/02	12/24/02		OO	3/16/02	12/31/02		SAA	11/2/02	4/30/03
	Buford Reg	Apollo13	9/20/02	Columbus Mar	LionKing	12/25/02	2/03	Galveston	SpaceSta	5/28/02	5/27/03
		LionKing	12/25/02		TP	11/27/02	12/24/02		SpaceSta	5/24/02	5/05
Calgary EC	SpaceSta	4/19/02	4/19/03	Copenhagen	E3Dcc	12/1/00	12/31/02		SVTS	11/1/02	1/31/03
	SWII	11/1/02			HB	1/18/02	12/31/02	Gandhinagar GSC Garden City	SWII	11/1/02	
	TP	11/27/02	12/24/02		JGWC	10/12/02	4/11/03		ITD	10/23/02	
	LionKing	12/25/02	2/03		JIAC	1/18/01	12/31/02		MOF	12/01	12/02
	MOE	12/19/01	12/31/02		MOE	12/1/01	12/31/02		SpaceSta	4/19/02	5/05
Calgary FP	TP	11/27/02	12/24/02	Corsicana	SpaceSta	5/31/02	5/30/03	Garza Garcia	SVTS	11/16/02	1/1/03
	ITD	5/31/02	5/30/03		MOE	9/1/02	2/28/03		Dolphins	5/6/02	12/31/02
	SWII	11/1/02		Dallas AA Dallas Cmk	SOA	2/26/99			OO	11/28/02	5/30/03
Calgary SC	Bears	7/28/01	8/1/03		Apollo13	9/20/02	3/19/03		SE	6/8/01	12/31/02
	Beavers	2/15/00			LionKing	12/25/02	2/03		Solarmax	4/1/02	3/30/03
	E3Dcc	12/26/00	6/30/03		SpaceSta	4/19/02	4/05	Glasgow	SpaceSta	10/1/02	3/31/03
Cape Town ISA	JGWC	10/02	10/03		SWII	11/1/02			BP	10/5/00	1/31/03
	SAA	10/1/02	9/30/03	Dallas SP	TP	11/27/02	12/24/02		Cyberwor	10/1/02	3/31/03
	Solarmax	10/1/02	12/30/02		LW	5/25/02	5/25/03		Everest	4/15/02	4/14/03
	TBAA	5/25/02	3/31/03		MOE	9/27/02	3/8/03	Goteborg	HB	10/11/01	9/1/03
	Whales	2/2/02	3/31/03	Davenport	L&C	11/16/02	7/24/03		ITD	3/1/02	2/28/03
	AllAcces	10/1/01	2/28/03		SpaceSta	7/13/02	7/10/03		SVTS	11/17/02	1/12/03
	CTPA	9/21/01	2/28/03	Dayton	Dolphins	6/1/02	7/30/03		ATSOT	10/2/01	10/04
	India	10/11/02	10/11/04		SpaceSta	5/24/02	5/23/03		CV	2/2/02	1/31/03
	LionKing	12/25/02	2/03		SU	9/27/02		Grand Rapids JLT	WOC	4/30/02	10/04
	MOE	3/5/01	2/28/03	Dearborn	Apollo13	9/20/02	3/20/03		HB	8/30/02	
Castle Rock Cathedral City	SpaceSta	4/25/02			L&C	5/1/02	12/31/02		LionKing	12/25/02	2/03
	EMSH	3/92			LionKing	12/25/02	2/03	Hague	SpaceSta	5/31/02	5/31/04
	Antarc	6/28/02	12/28/02	Denver MNS	SpaceSta	6/14/02	12/31/02		SWII	11/1/02	
	GC	3/15/02	6/30/03		SWII	11/1/02			CTPA	12/20/01	
	MOE	1/1/02	12/31/02		HB	9/1/02		Halifax	MOE	10/9/00	12/31/02
Cedar Rapids	OO	2/1/02	12/1/02		JIAC	6/7/02	3/9/03		SpaceSta	10/10/02	10/03
	SVTS	11/1/02	12/31/02	Denver Reg CC	SpaceSta	9/1/02	9/1/03		CDS	8/16/02	1/2/03
	SWII	11/1/02			LionKing	12/25/02	2/03		Galapago	6/14/02	6/13/03
	Yell	10/4/02	2/4/03		TP	11/27/02	12/24/02		LionKing	12/25/02	2/03
	SpaceSta	11/1/02	2/28/03	Denver Reg CM	LionKing	12/25/02	2/03	Hampton	SWII	11/1/02	
Charleston SC	ITD	11/20/00	12/31/02		CTPA	7/1/02	12/02		TP	11/27/02	12/24/02
	LionKing	12/25/02	2/03		JGWC	10/5/02	4/4/03		ALBT	7/1/02	2/20/03
	LS	11/1/02	10/31/03	Dublin Reg	SVTS	11/16/02	1/03		Apollo13	9/20/02	3/16/03
	SpaceSta	5/21/02	5/20/03		TS	10/02	3/03		LionKing	12/25/02	2/03
Charlotte	SupeSpee	9/1/02	12/24/02		Apollo13	9/20/02			SpaceSta	5/24/02	5/05
	SWII	11/1/02			LionKing	12/25/02	2/03	Harrisburg	SWII	11/1/02	
	HB	2/2/02	2/28/03		SpaceSta	4/19/02	4/19/03		TP	11/27/02	12/24/02
	JGWC	10/2/02	5/1/03		SWII	11/1/02			L&C	10/19/02	3/31/03

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Hartford Crn	MOE	10/6/02	2/21/03	Kaohsiung	SWII	11/1/02		Louisville	LionKing	12/25/02	2/03
	SpaceSta	6/1/02	5/31/03		HB	11/9/02	11/8/03		SpaceSta	4/19/02	5/31/03
	LionKing	12/25/02	2/03		SpaceSta	9/1/02	6/30/03		SVTS	10/27/02	1/31/03
Hastings	TP	11/27/02	12/24/02	Karlshamn	E3Dcc	6/25/01	2/27/03	Louisville	SWII	11/1/02	
	HB	9/10/02	3/10/03		HB	10/23/02	10/31/03		TP	11/27/02	12/24/02
	JAC	6/10/02	12/9/02		JAC	6/15/02	9/10/03		HB	1/5/02	
Hibbing	L&C	12/10/02	9/6/03	Karuzawa Sei	SpaceSta	4/20/02	12/31/02	Lubbock	LW	9/12/02	3/12/03
	Wolves	9/6/02	3/6/03		AEK	7/5/02	1/4/04		OO	6/1/02	1/3/03
	AJ	10/18/00	3/31/03	Katovise IT	ATDOT	9/6/02	2/28/03		L&C	9/5/02	5/31/03
Hong Kong	Dolphins	10/1/02	3/31/03		ITD	7/5/02	7/4/03	Lucerne	SpaceSta	11/1/02	2/1/03
	SAA	7/1/02	12/31/02		LionKing	12/25/02	2/03		Alaska	2/2/02	1/31/03
	HH	5/1/00	6/30/03	King of Prussia Reg	MOE	9/13/02	9/12/03		BP	5/1/00	
Honolulu Con	LionKing	12/25/02	2/03		TP	11/27/02	12/24/02	Madrid	Kilimanj	7/1/02	12/31/02
	SpaceSta	6/14/02	6/13/03		AEK	12/15/01	6/11/03		OM	9/29/02	3/31/03
	SWII	11/1/02		Krakow IT	ITD	12/15/01	12/14/02		SU	9/24/02	3/31/03
Houston MNS	TP	11/27/02	12/24/02		Trex	12/15/01	12/14/02	Malta	CDS	10/24/01	1/31/03
	ALBT	8/2/02	1/16/03	KSC 1	Apollo13	9/20/02	12/31/04		CTPA	3/15/02	2/28/03
	OM	6/28/02			SpaceSta	4/19/02	4/18/04		HaunCast	6/12/02	6/30/03
Houston Reg	SpaceSta	10/4/02	10/4/03	KSC 2	AlienAdv	6/1/02	5/30/03	Manchester UCI	HB	11/6/02	10/31/03
	T40	5/17/01	1/3/03		Cyberwor	12/25/00	12/24/02		Cyberwor	9/1/02	8/31/03
	T40	6/02	12/02		FOK	4/17/00	4/16/03		E3D	3/02	
Hull	GC	9/20/02	12/31/03	Kuwait City	ITD	12/25/00	12/24/02	Melbourne ACMI	Extreme	12/6/00	
	LionKing	12/25/02	2/03		MOE	6/12/02	6/11/03		India	12/15/02	5/03
	TP	11/27/02	12/24/02	La Coruna	SpaceSta	10/1/02	9/30/03		Extreme	7/19/02	12/24/02
Huntsville	India	7/1/02	12/20/02		Trex	9/30/02	9/29/03	Melbourne WBS	HaunCast	9/1/02	3/31/03
	SpaceSta	7/1/02	7/1/03		HB	10/4/02	12/31/03		ITD	10/1/02	9/30/03
	Apollo13	9/20/02		Langley FP	Dolphins	5/1/01			MOE	7/1/02	6/30/03
Hutchinson	DIS	5/1/01	4/04		LS	5/1/01		Melbourne WBS	Trex	2/25/02	2/24/03
	MTA	11/15/02	12/31/02		SpaceSta	4/26/02	4/25/05		LionKing	12/25/02	2/03
	Solarmax	3/1/02	2/28/03	Las Vegas Imx	SWII	11/1/02			AlienAdv	3/14/02	3/31/03
Ichikawa	SpaceSta	5/24/02	5/05		LionKing	12/25/02	2/03	Melzo	HB	10/7/02	10/31/03
	SWII	11/1/02			OM	10/23/02	3/31/03		Horses	9/12/02	
	Solarmax	3/15/02	3/14/03	Lehi	SpaceSta	4/19/02	4/18/04		JAC	8/1/02	1/1/03
Indianapolis WR	SpaceSta	6/1/02	6/07		SVTS	11/1/02	1/31/03	Memphis Muv	MOE	10/1/02	12/31/03
	SU	9/27/02			SWII	11/1/02			SAA	10/25/01	4/24/04
	TBAA	6/1/02	5/31/03	Leon Exp	AlienAdv	10/29/02	11/30/03		SpaceSta	4/19/02	4/04
Irvine Reg	CTPA	11/1/02	3/31/03		HaunCast	10/22/02	11/30/03	Memphis Pink	SVTS	11/15/02	1/31/03
	Kilimanj	8/15/02	12/31/02		OO	6/11/02	5/30/03		TR	11/1/02	1/31/03
	LionKing	12/25/02	2/03	Lincolnshire Reg	HB	12/1/02	5/31/03		MOE	1/1/02	2/28/03
Jackson MS	SpaceSta	5/23/02	4/04		LionKing	12/25/02	2/03	Menlyn ISA	LionKing	12/25/02	2/03
	SVTS	11/8/02	1/31/03		SWII	11/1/02			TP	11/27/02	12/24/02
	SWII	11/1/02		Little Rock	TP	11/27/02	12/24/02		L&C	11/16/02	3/7/03
Jakarta	LionKing	12/25/02	2/03		L&C	9/21/02	3/15/03	Miami Imx	SpaceSta	6/29/02	3/7/03
	TP	11/27/02	12/24/02	Loch Lomond	LOLL	7/24/02			Extreme	6/22/01	3/22/03
	MJTTM	9/15/02	1/15/03		HaunCast	12/1/01	8/30/03		GC	4/1/02	1/31/03
Jersey City	Whales	10/4/02	3/31/03	London BFI	India	9/14/02	9/14/03	Mexico City Pap	LionKing	12/25/02	2/03
	Trex	12/15/01	12/14/02		SpaceSta	4/27/02	4/26/03		Trex	5/14/02	1/13/03
	ALBT	5/18/02	2/28/03	London ONT	SVTS	11/9/02	1/31/03	Milwaukee	LionKing	12/25/02	2/03
Johannesburg ISA	JGWC	10/02			Bears	9/16/02	3/16/03		OM	8/23/02	12/31/02
	L&C	5/18/02	2/28/03		LionKing	12/25/02	2/03		SpaceSta	5/1/02	4/04
	AEK	2/02	2/28/03	London SM	SpaceSta	6/1/02		Mississauga FP	SWII	11/1/02	
Jupiter Crn	Africa	3/15/02	3/30/03		TP	11/27/02	12/24/02		ALBT	12/26/02	6/15/03
	AIWC	2/02	9/9/03		E3D	7/20/02	1/31/03	Monrovia Krik	Kilimanj	7/26/02	12/31/02
	BP	2/02	2/28/03	Los Angeles CSC	HB	10/11/01	10/31/03		L&C	10/1/02	3/31/03
Kansas City Sci	GC	11/1/02	2/28/03		SpaceSta	5/28/02	5/27/03		SpaceSta	6/1/02	6/1/03
	LionKing	12/25/02	2/03	Los Angeles Loe	SVTS	11/9/02	1/31/03	Montpellier Gau	SWII	11/1/02	
	LionKing	12/25/02	2/03		JGWC	10/25/02	3/24/03		GC	12/1/02	12/31/03
Kansas City Zoo	Nsync	8/1/02		Los Angeles NA	SpaceSta	4/19/02	4/19/03	Montreal FP	L&C	6/11/02	1/20/03
	TP	11/27/02	12/24/02		SupeSpee	9/13/02			Whales	6/10/02	12/31/02
	CDS	7/4/02	12/31/02	Los Angeles Loe	Whales	10/25/02	12/31/02		LionKing	12/25/02	2/03
Kansas City Zoo	HaunCast	9/27/02	2/8/03		Apollo13	9/20/02	12/2/02	Montreal VP	TP	11/27/02	12/24/02
	L&C	4/22/02	5/30/03		LionKing	12/25/02	2/03		AEK	6/13/01	12/31/02
	ALBT	7/5/02	12/31/02	Los Angeles NA	SWII	11/1/02			Cyberwor	1/1/01	12/03
Kansas City Zoo	LionKing	12/25/02	2/03		TP	11/27/02	12/24/02	Montreal VP	SWII	11/1/02	
	LW	9/1/02	12/31/02		Apollo13	9/20/02	12/2/02		India	10/11/02	4/11/03
	OO	5/21/02	12/31/02		L&C	9/13/02	2/7/03		SpaceSta	4/19/02	4/18/03

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Mumbai	Everest	4/5/02	5/4/03	Oakland	Trex	2/7/02	2/6/03	Puebla	LionKing	12/25/02	2/03
	LS	9/1/02	8/31/03		Antarc	1/1/01	3/30/03		SVTS	11/8/02	1/31/03
	MOE	10/1/02	3/31/03		HB	8/30/02	2/28/03		SWII	11/1/02	
Munich	CDS	1/17/02	12/31/02	Oklahoma City	MOE	1/1/02	12/31/02	Quebec	DIS	9/15/02	3/14/03
	Dolphins	9/30/02	3/31/03		Solarmax	9/15/00	3/30/03		JAC	8/1/02	1/31/03
	E3D	1/15/01	6/30/03		TBAA	1/1/02	12/31/02		Galapago	10/11/02	10/10/03
	GC	4/2/01	12/31/02		AIWC	6/7/02	3/31/03	Raleigh Exp	India	10/11/02	4/11/03
	HB	4/18/02	4/30/03		SAA	10/18/02	5/03		AIWC	5/31/02	1/5/03
	MOE	4/2/01	12/31/02	Omaha	Kilimanj	7/02			JGWC	10/4/02	5/29/03
	OM	8/31/01	12/31/02		LionKing	12/25/02	2/03	Regina	SAA	3/15/02	12/31/02
	SAA	6/14/01	12/3/02		LS	9/15/02	2/15/03		SWII	11/1/02	
	SpaceSta	5/28/02	5/27/03	Ontario Reg	GC	9/13/02	9/12/03		LW	9/1/02	3/1/03
Murrieta	STTM	12/13/02	1/31/03		LionKing	12/25/02	2/03	Reno Fleisch	SAA	6/27/02	12/26/02
	UGs	2/1/02	1/31/03		TP	11/27/02	12/24/02		SVTS	11/15/02	1/31/03
	LionKing	12/25/02	2/03	Orlando Muv	LionKing	12/25/02	2/03		Bears	9/23/02	5/23/03
Myrtle Beach	TP	11/27/02	12/24/02		TP	11/27/02	12/24/02	Richmond SMV	Wolves	10/9/01	5/31/03
	HaunCast	2/02	12/31/02	Orlando SC	India	6/15/02	2/14/03		LW	4/15/02	12/31/02
	India	6/15/02	12/1/02		L&C	10/19/02	5/30/03		SWII	11/1/02	
	LionKing	12/25/02	2/03	Osaka Sci	LW	9/1/02	3/1/03	Roanoke	T40	10/1/02	12/31/02
	LW	5/1/02	5/1/03		OM	7/1/02	12/31/02		CDS	11/1/02	1/1/03
	OM	3/1/02	2/28/03	Osaka Sun	CTPA	10/1/02	12/31/02		HB	10/1/02	5/31/03
	SpaceSta	4/02			SAA	10/1/02	3/30/03	Rochester Cmk	LionKing	12/25/02	2/03
	SVTS	11/1/02	12/31/02		SpaceSta	4/19/02	4/04		SWII	11/1/02	
	SWII	11/1/02		Oslo	MOE	6/30/02	12/31/02		TP	11/27/02	12/24/02
Nagasaki SM	TR	7/1/02	12/15/02		SpaceSta	5/28/02	11/03	Rochester MSC	OO	7/4/02	6/30/03
	ChanJian	10/1/02	3/31/03		Trex	4/12/00	12/31/02		Apollo13	9/20/02	
Nagoya OT	SAA	10/1/02	3/30/03	Oulu	Niagara	4/13/02	4/27/03		Horses	8/2/02	2/1/03
	LionKing	12/25/02	2/03	Paris Geo	CDS	2/5/02	1/31/03	Sacramento Imx	LionKing	12/25/02	2/03
	SWII	11/1/02			CTPA	4/3/02	4/2/03		SpaceSta	5/1/02	4/04
Nashville Reg	TP	11/27/02	12/24/02		OM	2/5/02	2/28/03		SVTS	11/8/02	1/31/03
	Apollo13	9/20/02	3/20/03	Parker	OrigLife	6/26/01	5/03	Sagamihara	SWII	11/1/02	
	E3D	7/1/02	12/31/02		SAA	10/23/02	10/22/03		HB	10/19/02	5/31/03
	HB	11/15/02	11/30/03		Skydance	7/3/02	7/3/03	Saint Augustine	CTPA	6/28/02	12/31/02
	SpaceSta	8/22/02	12/31/02		WAMnv	1/10/00			DIS	8/31/02	12/31/02
	SVTS	11/1/02	1/03		Bears	8/31/02	8/31/03		JAC	7/15/02	12/31/02
	SWII	11/1/02		Penrith	Everest	10/1/01	9/30/03	Saint Louis Arch	LionKing	12/25/02	2/03
	Apollo13	9/20/02	3/20/03		Rheged	7/1/00			LW	8/1/02	1/1/03
	HaunCast	8/1/02	12/31/02		SAA	3/8/02	3/7/03		SVTS	11/15/02	1/31/03
New Orleans	LionKing	12/25/02	2/03	Pensacola	MOF	11/8/96		Saint Louis SC	L&C	5/25/02	5/23/03
	MOE	9/13/02	9/12/03		SU	9/21/02	3/1/03		Bears	9/3/02	1/03
	SWII	11/1/02		Philadelphia	LionKing	12/25/02	2/03	Saitama	CDS	11/22/02	1/2/03
New Rochelle Reg	TP	11/27/02	12/24/02		SpaceSta	6/1/02	5/04		OO	9/1/02	12/30/02
	Bears	6/24/02	12/31/02	Phoenix	HB	8/1/02	8/1/03	San Antonio 2D	Alamo		
	Kilimanj	6/24/02	4/30/03		OO	5/28/02	12/1/02		Apollo13	9/20/02	2/16/03
New York AMNH	Apollo13	9/20/02	12/2/02		SAA	11/1/02	12/31/02		L&C	9/6/02	2/15/03
	LionKing	12/25/02	2/03	Pitea	AlienAdv	12/25/01	12/25/02	LionKing	LionKing	12/25/02	2/03
	SWII	11/1/02			CV	4/6/02	4/10/03		SWII	11/1/02	
New York Loe	TP	11/27/02	12/24/02		Everest	9/20/02	9/15/03	San Antonio 3D	HaunCast	6/7/02	12/31/02
	LionKing	12/25/02	2/03	Pittsburgh CSC	MOE	3/1/01	3/31/03		SVTS	11/8/02	12/31/02
	TP	11/27/02	12/24/02		AEK	6/28/02	2/20/03	San Diego NHM	LW	9/4/02	1/4/03
Newport	HB	7/1/02	2/28/03		HB	10/11/02	6/26/03		OO	3/31/01	12/31/03
	MOE	1/1/01	12/31/02	Poitiers Imax	SWII	11/1/02		San Diego RHF	AJ	10/5/01	6/30/03
	SpaceSta	10/4/02	1/16/03		CTPA	2/1/02	1/31/03		JGWC	11/15/02	5/14/03
Norwalk	T90	11/20/98	12/03		OM	1/1/02			L&C	8/2/02	2/27/03
	Whales	1/1/01	12/31/02	Poitiers Imax 3D	Cyberwor	2/1/01	1/06	MOE	MOE	11/1/01	6/30/03
	Africa	12/15/01	1/1/03		SVTS	12/1/02	12/31/02		SpaceSta	5/17/02	2/03
	ATSOT	12/22/01	12/31/02	Poitiers Solido	WOC	1/1/02	12/04	San Francisco Loe	Apollo13	9/20/02	12/2/02
	Dolphins	8/15/02	8/14/03		Trex	2/1/00	1/31/03		LionKing	12/25/02	2/03
	E3D	8/15/02	3/31/03	Portland	Bears	11/1/02			SWII	11/1/02	
	Everest	11/28/01	12/15/02		L&C	8/16/02	3/15/03	San Jose	TP	11/27/02	12/24/02
	Extreme	12/22/01	12/22/02		MOE	11/2/01	6/15/03		BP	10/3/02	5/3/03
	HB	7/4/02	1/31/03	Providence Imx	SpaceSta	4/19/02	4/19/03		HB	11/6/02	10/31/03
Nuremberg	MWH	7/4/02	12/31/02		SWII	11/1/02		LionKing	LionKing	12/25/02	2/03
	SOSPI	10/31/02	12/31/03		Apollo13	9/20/02			MOE	2/5/02	12/31/02
	SpaceSta	5/9/02	12/31/02		HB	8/27/02	12/31/02		MTM	10/3/02	5/3/03
	SVTS	10/31/02	1/31/03						SpaceSta	10/3/02	5/1/03

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close	
San Simeon Sandy	SWII	11/1/02		Syracuse	SVTS	11/20/02	1/31/03	Vancouver SW	SWII	11/1/02		
	HCBTD	8/17/96			CTPA	10/1/02	2/28/03		Bears	6/29/02	6/03	
	L&C	6/7/02	6/6/03		E3Dcc	9/14/02	1/31/03		SAA	10/19/02	4/18/03	
	LionKing	12/25/02	2/03		LionKing	12/25/02	2/03		CV	9/1/02	8/31/03	
Seattle Dome	TP	11/27/02	12/24/02	Taejon Earth	AIWC	4/1/02	3/31/03	Vantaa	Everest	9/1/01	2/28/03	
	Bears	11/25/02	11/25/03	Taejon NSM	Niagara	1/1/02	12/31/02		Victoria	Everest	11/1/02	1/5/03
	Dolphins	5/25/02	5/24/03	Taichung NMNS	Cyberwor	1/1/02	12/31/02		JGWC	9/20/02		
	Extreme	5/24/02	5/24/03	HB	7/1/02	7/31/03	SAA		3/8/02			
Seattle PSC 1	OO	10/10/01	12/31/02	Taipei AM	AlienAdv	6/16/02	6/15/03	SpaceSta	5/31/02			
	Apollo13	9/20/02	8/16/03	HB	5/1/02	5/10/03	SVTS	11/30/02	1/5/03			
	L&C	9/2/02	6/30/03	Solarmax	3/1/01	6/28/03	Vienna LFC	E3D	6/7/02	12/31/02		
	MWH	6/17/02	12/31/02	Taipei MCRC	FOTA	1/02	12/02	GN	6/7/02	12/31/02		
Seattle PSC 2	SWII	11/1/02		India	7/1/02	7/1/03	HB	6/7/02	12/31/02			
	LionKing	12/25/02	2/03	Tampa Cha	LionKing	12/25/02	2/03	ITD	6/7/02	6/6/03		
	SpaceSta	5/17/02	5/04	SWII	11/1/02		OM	10/4/02	3/27/03			
	SVTS	11/8/02	12/26/02	TP	11/27/02	12/24/02	STTM	10/3/02	4/8/03			
Sedona	LionKing	12/25/02	2/03	Tampa MOSI	ALBT	6/28/02	12/31/02	SVTS	11/15/02	1/31/03		
Seoul	Sedona	3/28/98	12/31/03	JGWC	11/22/02	5/21/03	Villahermosa Virginia Beach	DIS	9/15/02	3/15/03		
	GC	12/21/02	6/21/03	LionKing	12/25/02	2/03		JAC	9/1/01	3/1/03		
	JAC	6/15/02	12/15/02	SWII	11/1/02	12/24/02		LionKing	12/25/02	2/03		
	Shanghai Dome	CTPA	12/18/01	12/17/02	Taranto	BP		6/22/02	6/21/03	SVTS	11/15/02	12/31/02
Shreveport	JGWC	11/16/02	5/14/03	LS	6/30/02	6/19/03	SWII	11/1/02				
	L&C	9/1/02	8/31/03	Tel Aviv NL	Everest	11/26/02	11/25/04	Warner Robins	TF	7/92		
	SpaceSta	7/1/02	6/30/03	Tempe Imx	Apollo13	9/20/02		CDS	2/22/02	12/31/02		
	Singapore DC	AlienAdv	5/1/02	4/30/03	LionKing	12/25/02	2/03	Dolphins	10/31/02	5/31/03		
Singapore SC	Niagara	9/1/02	8/31/03	SpaceSta	5/1/02	4/04	Galapago	7/12/02				
	OnGuard	2/13/99	12/03	SWII	11/1/02		JAC	12/1/02	7/30/03			
	SVTS	11/15/02	1/31/03	Tianjin	Niagara	1/1/01	12/02	SpaceSta	9/1/02	8/31/03		
	Kilimanj	7/1/02	12/31/02	Tijuana	HB	8/17/02	8/31/03	Whales	12/31/02	6/30/03		
Sinsheim	Solarmax	11/1/02	2/28/03	JAC	10/5/02	4/4/03	WOC	11/2/01	12/31/02			
	ITD	5/98		OO	10/18/01	12/31/03	Washington NASM	Apollo13	10/25/02			
	L5	10/26/96		SAA	10/1/02	3/30/03	CV	8/8/96				
	SpaceSta	5/9/02	5/8/04	SpaceSta	4/25/02	4/30/04	SpaceSta	4/17/02				
Sioux Falls	SVTS	11/1/02	1/31/03	SVTS	11/16/02	1/31/03	SU	9/18/02				
	Trex	3/18/99		SAA	11/2/02	4/30/03	TF	7/1/76				
	UGs	4/7/00		Apollo13	9/20/02	12/31/02	Washington NMNH	Galapago	10/27/99			
	Africa	9/28/02	1/31/03	SpaceSta	10/18/02	10/17/03	L&C	9/20/02	4/1/03			
Speyer Imax	MOE	9/1/01	12/31/02	SWII	11/1/02		SWII	11/1/02				
	Extreme	2/8/02	12/31/02	Africa	9/23/02	6/15/03	West Nyack Imx	Apollo13	9/20/02			
	HB	6/6/02	12/31/02	ALBT	5/18/02	11/30/03	Horses	8/9/02	2/8/03			
	MOE	2/1/01	12/31/02	MOE	9/2/02	6/30/03	LionKing	12/25/02	2/03			
Spokane	STTM	11/1/02	2/28/03	Toronto OSC	IOTS	1/8/01		SpaceSta	5/1/02	4/04		
	LionKing	12/25/02	2/03	JGWC	5/10/02		SWII	11/1/02				
	SpaceSta	5/30/02	5/30/03	SpaceSta	10/18/02		Horses	7/15/02	1/14/03			
	SWII	11/1/02		IOTS	7/19/02	7/18/03	LionKing	12/25/02	2/03			
Stockholm	TP	11/27/02	12/24/02	SE	7/19/02	7/18/03	SpaceSta	10/13/02				
	AEK	3/1/00	12/31/02	Trex	7/19/02	7/18/03	SWII	11/1/02				
	ALBT	9/20/02	9/20/03	S&R	11/1/02	3/31/03	Woodbridge FP	SpaceSta	4/26/02	4/25/05		
	E3Dcc	5/5/00	6/30/03	CDS	6/28/02	12/31/02	SWII	11/1/02				
Sudbury	JGWC	11/29/02	11/28/03	LionKing	12/25/02	2/03	Woodridge Cmk	LionKing	12/25/02	2/03		
	JAC	3/1/02	3/7/03	OO	9/20/02	12/31/02	SWII	11/1/02				
	SAA	9/21/01		SWII	11/1/02		TP	11/27/02	12/24/02			
	SpaceSta	5/17/02		TP	11/27/02	12/24/02	TR	7/12/02	12/31/02			
Sydney WBS	GF	1/00	12/02	Umhlanga ISA	Kilimanj	8/9/02	12/31/02	AlienAdv	8/9/02	12/31/02		
	JGWC	5/7/02		Whales	9/1/02	3/31/03	Dolphins	12/1/02	11/30/03			
	JAC	10/1/02	5/31/03	LionKing	12/25/02	2/03	GC	7/1/01	12/31/02			
	SAA	9/22/02	6/30/03	MOE	1/3/02	12/31/02	HB	9/27/02	2/28/03			
Taejon Earth	TP	11/27/02	12/24/02	Valencia Reg	TP	11/27/02	12/24/02	India	12/6/02	5/03		
	Bears	11/25/02	11/25/03	Valencia Spn	BP	9/1/01	7/30/03	MOE	4/16/01	12/31/02		
	Dolphins	5/25/02	5/24/03	HB	11/1/02	5/31/03	STTM	12/13/00	1/31/03			
	Extreme	5/24/02	5/24/03	LS	11/1/02	5/31/03	Xalapa	OO	8/1/02	12/1/02		
Taipei AM	OO	10/10/01	12/31/02	WABOS	5/1/00	5/31/03	Yellowstone	Bears	6/1/02	6/1/03		
	Apollo13	9/20/02	8/16/03	HB	10/11/02	12/31/02	L&C	6/15/02	6/14/03			
	L&C	9/2/02	6/30/03	India	12/25/02	5/03	Yokohama SC	CTPA	3/23/02	3/22/03		
	MWH	6/17/02	12/31/02	Kilimanj	6/22/02	12/31/02	Zion	ZC	5/24/94			
Taipei MCRC	SpaceSta	4/19/02	4/04	SpaceSta	5/02	12/31/02						
	SVTS	11/15/02	1/31/03	SVTS	11/15/02	1/31/03						

Key to Film Abbreviations

Film	Title	Year	Dist	Film	Title	Year	Dist
AEK	Africa's Elephant Kingdom	1998	IMAX	OM	Ocean Men	2001	nWP
Africa	Africa: the Serengeti	1994	HMNS	OnGuard	On Guard	1999	unk
AIWC	Adventures in Wild California	2000	MFF	OO	Ocean Oasis	2000	SFI
AJ	Amazing Journeys	1999	HMNS	OrigLife	Origins of Life	2001	BFI
Alamo	Alamo: The Price of Freedom	1988	MFF	Ozarks	Ozarks: Legacy and Legend (aka Fiddle)	1993	IMAX
Alaska	Alaska: Spirit of the Wild	1997	HMNS	Rheged	Rheged: The Lost Kingdom	2000	unk
ALBT	Australia: Land Beyond Time	2002	HMNS	S&R	Siegfried and Roy: The Magic Box	1999	3D IMAX
AlienAdv	Alien Adventure	1999	3D nWP	SAA	Shackleton's Antarctic Adventure	2001	WGBH
AllAcces	All Access	2001	IMAX	SE	Special Effects	1996	IMAX
Amazon	Amazon	1997	MFF	Sedona	Sedona: The Spirit of Wonder	1998	unk
Antarc	Antarctica	1991	MSI	Skydance	Skydance	2002	AC
Apollo13	Apollo 13: The IMAX Experience	2002	IMAX	SOA	Spirit of American	1999	unk
ATSOT	Across the Sea of Time	1995	3D SPC	Solarmax	Solarmax	2000	MSI
Bears	Bears	2001	NWF	SOSPI	SOS Planet	2002	3D nWP
Beavers	Beavers	1988	SLC	SpaceSta	Space Station	2002	3D IMAX
BP	Blue Planet	1990	IMAX	STTM	Ski to the Max	2000	WBF
CDS	Cirque du Soleil: Journey of Man	1999	3D SPC	SU	Straight Up: Helicopters in Action	2002	SKF
ChanJian	Chang Jiang: The Great River of China	1999	DTI	SupeSpee	Super Speedway	1997	SLC
CTPA	China: The Panda Adventure	2001	IMAX	SVTS	Santa Vs. The Snowman	2002	3D IMAX
CV	Cosmic Voyage	1996	IMAX	SWII	Star Wars Episode II: The IMAX Exp.	2002	FOX
Cyberwor	Cyberworld 3D	2000	3D IMAX	T40	Titanica (short)	1992	IMAX
DIA	Dream is Alive, The	1985	IMAX	T90	Titanica (long)	1992	IMAX
DIS	Destiny in Space	1993	IMAX	TBAA	To Be An Astronaut	1992	DCI
Dolphins	Dolphins	2000	MFF	TF	To Fly!	1976	MFF
E3D	Encounter in the Third Dimension	1999	3D nWP	TP	Treasure Planet	2002	BVP
E3Dcc	Enc.in the Third Dim. (ColorCode 3D)	2000	nWP	TR	Thrill Ride	1997	SPC
EMSH	Eruption of Mount St. Helens	1980	DCI	Trex	T-Rex: Back to the Cretaceous	1998	3D IMAX
Everest	Everest	1998	MFF	TS	Top Speed	2003	MFF
Extreme	Extreme	1999	EP	UGs	Ultimate G's: Zac's Flying Dream	2000	3D GSF
FOK	Fires of Kuwait	1992	IMAX	WABOS	We Are Born of Stars	1985	3D IMAX
FOTA	Flight of the Aquanaut	1992	SLC	WAMnv	Water and Man (new ver.)	2000	XL
Galapago	Galapagos	1999	3D IMAX	Whales	Whales	1996	DCI
GC	Grand Canyon: The Hidden Secrets	1985	DCI	WOC	Wings of Courage	1994	3D SPC
GF	Gold Fever	1999	SKF	Wolves	Wolves	1999	NWF
GN	Great North	2000	BFI	Yell	Yellowstone	1994	DCI
HaunCast	Haunted Castle	2001	3D nWP	ZC	Zion Canyon	1994	WCPI
HB	Human Body, The	2001	nWP				
HCBTD	Hearst Castle: Building the Dream	1996	DCI				
HH	Hidden Hawaii	1992	DCI				
Horses	Horses: The Story of Equus	2002	IMAX				
India	India: Kingdom of the Tiger	2002	NWF				
IOTS	Island of the Sharks	1999	IMAX				
ITD	Into the Deep	1994	3D IMAX				
JGWC	Jane Goodall's Wild Chimpanzees	2002	SMM				
JIAC	Journey into Amazing Caves	2001	MFF				
Kilimanj	Kilimanjaro: To The Roof of Africa	2002	HMNS				
L&C	Lewis and Clark	2002	DCI				
L5	L5: First City in Space	1996	3D IMAX				
LionKing	Lion King, The	2002	BVP				
LOLL	Legend of Loch Lomond, The	2002	SKF				
LS	Living Sea, The	1994	MFF				
LW	Lost Worlds: Life in the Balance	2001	PCI				
MJTMM	Michael Jordan To the Max	2000	GSF				
MOE	Mysteries of Egypt	1998	DCI				
MOF	Magic of Flight	1997	MFF				
MTA	Mark Twain's America	1998	3D SPC				
MTM	Mission to Mir	1997	IMAX				
MWH	Majestic White Horses, The	2001	MRF				
Niagara	Niagara	1987	DCI				
Nsync	'N Sync: Bigger than Live	2001	NMF				

December 2002 Bookings Count

#	Film	#	Film	#	Film	#	Film	#	Film
86	SpaceSta	12	GC	5	SOSPI	2	MWH	1	MTA
70	LionKing	12	ITD	5	STTM	2	SE	1	Nsync
58	SWII	12	OM	5	SU	2		1	OnGuard
43	HB	11	ALBT	5	UGs	SupeSpee		1	OrigLife
41	MOE	11	Everest	4	Africa	2	TF	1	Ozarks
40	SVTS	11	India	4	AIWC	2	Wolves	1	Rheged
39	TP	11	Kilimanj	4	ATSOT	1	Alamo	1	S&R
27	L&C	11	LW	4	Niagara	1	AllAcces	1	Sedona
23	Apollo13	11	Whales	3	AJ	1	Amazon	1	Skydance
23	SAA	9	AlienAdv	3	Alaska	1	Beavers	1	SOA
17	JGWC	9	BP	3	IOTS	1	ChanJian	1	T90
16	HaunCast	8	Cyberwor	3	T40	1	EMSH	1	TS
15	OO	8	Extreme	3	TBAA	1	FOK	1	WABOS
14	CDS	8	LS	3	TR	1	FOTA	1	WAMnv
14	CTPA	8	Solarmax	3	WOC	1	GF	1	Yell
14	E3D	6	AEK	2	Antarc	1	GN	1	ZC
13	Bears	5	CV	2	DIA	1	HCBTD		
13	JIAC	5	DIS	2	HH	1	L5		
13	Trex	5	Galapago	2	MOF	1	LOLL		
12	Dolphins	5	Horses	2	MTM	1	MJTMM		

Directory of Organizations Mentioned in this Issue of LF Examiner

Distributors' abbreviations are listed in **bold**.

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SHORTS

VFX 2002 highlights LF

BKSTS, the British Kinematograph Sound and Television Society, held VFX 2002, its annual visual effects conference, in London Nov. 21-24. Several hundred people attended the meeting, which featured two sessions on LF techniques, held in the IMAX theater of the **British Film Institute**.

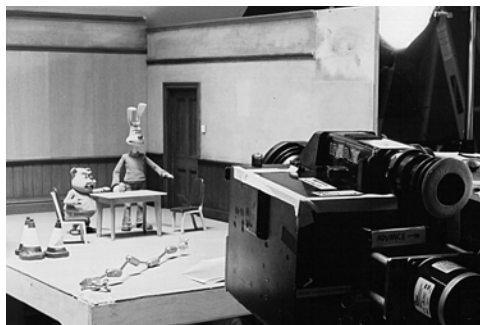
The non-LF sessions dealt largely with digital technologies in production, post production, and exhibition for conventional Hollywood-style films.

The two LF sessions included repeats of technical presentations made at previous LF conferences by experts such as **David Keighley**, **Anthony Faust**, and **Chris Reyna**. Two LF films were shown in their entirety: *Space Station* and *Pulse: A Stomp Odyssey*, as was **Peter Georgi's** short *The Trip*.

But the highlights were screenings of two short 3D clips, a three-minute piece from the aborted LF repurposing of **DreamWorks Pictures' Shrek**, and a 45-second stop-motion model animation test made by **Aardman Animations** of Bristol, U.K.

The *Shrek* clip, which had been shown at an animation conference in England in April (see *Shorts*, *LF Examiner*, May 2002), was introduced by producer **Don MacBain**. MacBain explained the techniques

he had been using to convert the film, illustrating them with a side-by-side comparison (on videotape) of the similar conversion he had done for a segment from *Antz* for **Imax Corporation's Cyber-World**. (See MacBain's article in the October 2002 issue of *LFX* for a complete discussion of the process.) DreamWorks cancelled the giant-screen version earlier this year. (See



The set of Aardman's 3D LF animation test.

The Biz, *LFX Summer 2002*.)

Aardman Animations, the producers of *Chicken Run* and the Oscar®-winning *Wallace and Gromit* shorts, shot a 3D 15/70 test in the fall of 2001 using their standard-sized models, a borrowed IMAX 2D camera, and donated film and processing. The intent was to see how their standard techniques would work on an LF 3D project. A special rig was built to allow the camera to be shifted sideways to capture

left- and right-eye views alternately on a single strip of film. This also allowed them to try different inter-axial distances to vary the apparent size of the six-inch-tall character models. The result was a 45-second clip that animator **Merlin Crossingham** and producer **Tom Barnes** had not seen until that screening.

Barnes tells *LFX* that Aardman has no immediate plans for an LF project, although a 35mm *Wallace and Gromit* feature will start shooting next summer for a 2005 release.

GSTA launches audience research

The Consumer Research Work Team of the **Giant Screen Theater Association** has begun research programs to study the perceptions and attitudes of current and potential LF theatergoers. The study will begin in the spring of 2003 after a pilot program is run in January. The GSTA used a competitive bid process to select Philadelphia-based **TNS Intersearch** to conduct the study.

The goal of the study is to "gather comprehensive information about current and likely giant-screen film consumers," according to a letter from **Mary Kay Kennedy**, chair of the work team. The association hopes that this information will help the LF industry build its audience base.

(see *SHORTS* on page 19)



A stereo pair from Shrek, printed for cross-eyed viewing. To view in 3D, hold the page squarely in front of you in strong, even light. Cross your eyes until the two images overlap exactly, using one point (say, Shrek's head) as your guide. Holding this position, allow your eyes to relax until the image comes into focus and the 3D effect appears. The image may come briefly into focus and pop out again, but just relax and keep trying. Once you've got it, you will be able to look around the whole scene. And no, despite what your mother said, your eyes won't stay that way. (Some apparent 3D flaws are the result of the transition to black-and-white printing.)